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MAY 15 TO OCTOBER 15, 1914. A COMPLETE REPRESENTATION
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ALL INFORMATION FREE FROM THE OFFICIAL AGENCY, SWISS FEDERAL
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LADIES' PAGE.

DEAN INGE has almost a good journalist's gift for selecting topics of general interest for his own clever observations. Like many a newspaper writer, however, he sometimes lays down very authoritatively a proposition that he would find it difficult to prove by instances. His latest dictum is that Christianity alone has introduced friendship between husband and wife into the world. The Dean was urging upon his hearers the idea, an admirable one, that friendship is the best basis for marriage, and to this theory he added the assertion that only by Christianity did conjugal friendship become possible. The fact is, however, that human nature appears to have been the same in all recorded times. Heights and depths are seen to be plumb and reached wherever history is made known, and there seems but little real change in human character. The oldest civilisation, that of Egypt, is emphatic on the point.

We still may see for ourselves representations that are thousands of years old, of husband and wife side by side, holding hands, and sitting on the same level; such memorials are amongst the oldest monuments of Egypt; and while it may be said truly, no doubt, that these were merely conventional in attitude, they are still significant of the ideal relation that in those days it was hoped and desired should exist between husband and wife. Over four thousand years B.C. is the date assigned to the most wonderful and earliest of these statues, now in Cairo Museum. It is a representation of Prince Rahotep and his wife, Nefret, coloured in the tint of life, with eyes of shining ivory and quartz, so lifelike that the Arabs who found it fled in terror, assured that they had discovered living personages in the depths of that tomb. In the British Museum rests now another vindication of the possibility of friendship between husband and wife in those far-away days. In cases on the first floor are shown a large number of clay tablets covered with strange marks that are in fact letters—state papers, preserved in the old Egyptian Record Office, to be discovered a few years ago by Professor Petrie. They are mostly addressed to the son of Amenophis III. and his wife, Queen Thyi, a royal couple who were emphatically friends, and who reigned in Egypt about 1400 B.C. Many inscriptions on slabs and on scarabs had already led to the conclusion that Queen Thyi and her husband were associated in all their doings; but on one of those tablets now in London, we can actually see this statement (translated by the learned in the hieroglyphic writing): "If you do not understand about the matter, ask your mother, for she knew everything that was done in the reign of your father."

In one of the oldest Egyptian books, "The Maxims of Ani," the writer is seen to be most concerned that his sons shall treat their mother well. This husband-friend urges on the younger men that they should always remember



A GRACEFUL EVENING FROCK.

This model is composed of very pale pink nylon; the lower part of the skirt being of shot night-blue-and-pink brocade, with a pattern of silver roses over it. The sash is of shot pink-and-silver ribbon, and there are clusters of ribbon roses in various shades of pink at the waist and looping up the drapery of the skirt.

all that their mother has done for them, and winds up by impressively assuring them that if they so behave that their mother has occasion to lift her hands to Heaven against them, "God will hear the mother's cry." Surely, too, classical story of comparatively recent times gives many, many instances to the point. How about the wife of Pliny, "who reads all my books, and has even committed many of them to memory, and who ever drinks in my praises with most greedy ears; she even sings my verses, to measures taught her only by love!" What a husband, to appreciate such proofs of wisely devotion! Plutarch gives many instances of conjugal friendship. In short, in all ages, and under all circumstances, the fortunate few have found marriage a happy, helpful relation, a true, close friendship; the majority, no doubt, have just jogged along "better than bad"; and there were hopeless failures to be endured. It is a matter of personal character.

A child is much happier from the time that it can read and amuse itself with suitable books. A great help in bringing youngsters up to that fortunate point is supplied by an amusing "First Primer," just issued by the Proprietors of Wright's Coal Tar Soap. It is arranged to follow the "Alphabet Book" of the same firm, which a great many of my readers obtained free for their little ones when it was issued—and of which, by the way, a few copies still remain. A copy of the new "Primer" can be obtained in the same manner. Write, enclosing only a penny stamp for postage, and mentioning this Journal, ask for a copy of the booklet. Then address the envelope to "Primer," Wright's Coal Tar Soap, 44-50, Southwark Street, London, S.E., and the amusingly illustrated little book will come by post, free of charge.

Wonderful parasols are going to Ascot. The prevalence of small hats makes it inevitable that some shade from the sun shall be carried, and women fully understand the value of this being supplied by a dainty and uncommon sunshade that serves as a background to the face. The pagoda shape is still a favourite, and, expressed in white chiffon with a lining of pink, it is becoming to fresh complexions. A novel parasol is shaped like a butterfly in black lace, over white. A plain white silk outside cover with a lining all pleated grey chiffon overlaid with gold lace is very gorgeous. A square shape in grey silk with gold ribs and gold sequins studding it inside is dainty.

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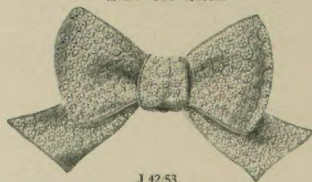


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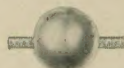
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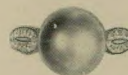
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THE FIRST NATURAL-COLOUR PHOTOGRAPH OF THE QUEEN—PUBLISHED IN THE "ILLUSTRATED LONDON NEWS" BY SPECIAL PERMISSION: HER MAJESTY.

Queen Mary is shown wearing the Garter—the Garter itself round her arm—her Crown, with the Koh-i-noor as the Chief Gem; and the Cullinan Diamonds.

NATURAL-COLOUR PHOTOGRAPH TAKEN AT BUCKINGHAM PALACE, BY SPECIAL PERMISSION, BY DESBOUTIN.

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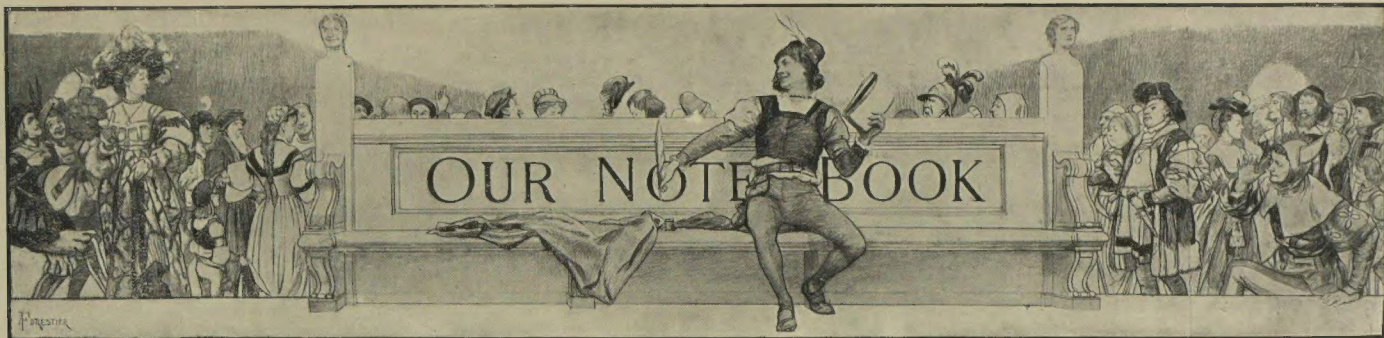
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From 4 gns. 1 pup, 5 gns. 2 pups, 8 gns. 3 pups, 10 gns. 4 pups, 12 gns. 5 pups, 14 gns. 6 pups, 16 gns. 7 pups, 18 gns. 8 pups, 20 gns. 9 pups, 22 gns. 10 pups, 24 gns. 11 pups, 26 gns. 12 pups, 28 gns. 13 pups, 30 gns. 14 pups, 32 gns. 15 pups, 34 gns. 16 pups, 36 gns. 17 pups, 38 gns. 18 pups, 40 gns. 19 pups, 42 gns. 20 pups, 44 gns. 21 pups, 46 gns. 22 pups, 48 gns. 23 pups, 50 gns. 24 pups, 52 gns. 25 pups, 54 gns. 26 pups, 56 gns. 27 pups, 58 gns. 28 pups, 60 gns. 29 pups, 62 gns. 30 pups, 64 gns. 31 pups, 66 gns. 32 pups, 68 gns. 33 pups, 70 gns. 34 pups, 72 gns. 35 pups, 74 gns. 36 pups, 76 gns. 37 pups, 78 gns. 38 pups, 80 gns. 39 pups, 82 gns. 40 pups, 84 gns. 41 pups, 86 gns. 42 pups, 88 gns. 43 pups, 90 gns. 44 pups, 92 gns. 45 pups, 94 gns. 46 pups, 96 gns. 47 pups, 98 gns. 48 pups, 100 gns. 49 pups, 102 gns. 50 pups, 104 gns. 51 pups, 106 gns. 52 pups, 108 gns. 53 pups, 110 gns. 54 pups, 112 gns. 55 pups, 114 gns. 56 pups, 116 gns. 57 pups, 118 gns. 58 pups, 120 gns. 59 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By G. K. CHESTERTON.

THE divine punishment of hypocrisy is fatigue. Those, in Shakespeare's fine simile, whose hearts are all as false as stairs of sand, must really have much of that exhausted sensation that comes of walking through sand when it is loose and deep. The hypocrite is that unluckiest of actors who is never out of a job. For even Mme. Sarah Bernhardt would not like to be Hamlet all the time; and Sir Herbert Tree would not like to go to bed as Svengali, any more than to black himself all over as Othello. Three-score years and ten is too long a run for the most successful play or the most energetic cast. And whenever there is this unreality in the lives and businesses of human beings, sooner or later the note of fatigue is heard. The man is tired of the mask, and still more of the task—the task of "humbugging all the people all the time." The cockatoo crest of Pecksniff begins to droop, and Tartuffe falls asleep, having forgotten his prayers.

I think all English journalism is beginning to catch a chill from the insincerity of English politics. Some time ago it was an individual problem of ethics—the Radical journalist on the Tory paper, or the Tory journalist on the Radical paper; but the false position has grown much falseer than that to-day. Now, even if the journalist is really Radical, the Radical paper isn't. Now, even if the Conservative really wants to conserve things, he has no guarantee that the Conservative journal does. What is the use of being a convinced Radical on the sort of Radical paper that only wants you to whitewash peerages? What is the fun of being a fine old crusted Tory, when the Tory paper only wants to excuse mutiny? It is not merely that they are fighting for mere labels and tags. It is that each is fighting for the other's labels and tags. With the coming of this sort of benighted nonsense, the night cometh when no man can work. Merely mechanical mistakes increase, because no human mind could keep close to such a job. It hardly seems worth while even to print a paragraph the right side up, when it looks quite as sensible upside down. One need scarcely trouble to spell the word when nobody can spell the sentence.

For instance, I have often remarked on the random remarks of the Suffragettes, their irresponsible indifference to obvious facts and inevitable replies. But I have also insisted that it is not fair to blame them without remarking also the random character of many of the things said to them by judges and lawyers, or about them in books and newspapers. They are to some extent excused by a certain atmosphere of bosh and bewilderment in the whole of modern society, which has not the patience to follow an argument or formulate a creed. It is neither citizenship nor rebellion to call a magistrate an old goose; but it is excusable when he says, "You had an excellent education, instead of which you go about stealing ducks."

Here is a case from a daily paper that happens to be in front of me at the moment. It announces that the Suffragette Militants have burned down a church, and that "the spire of the church alone remains." It does not seem to me, to say the least of it, that this sentence fully explains itself. At first I thought I had come upon a miracle which would strike even Mr. William Archer as sufficiently odd. Does it mean, I thought, that the spire remains intact in empty air,

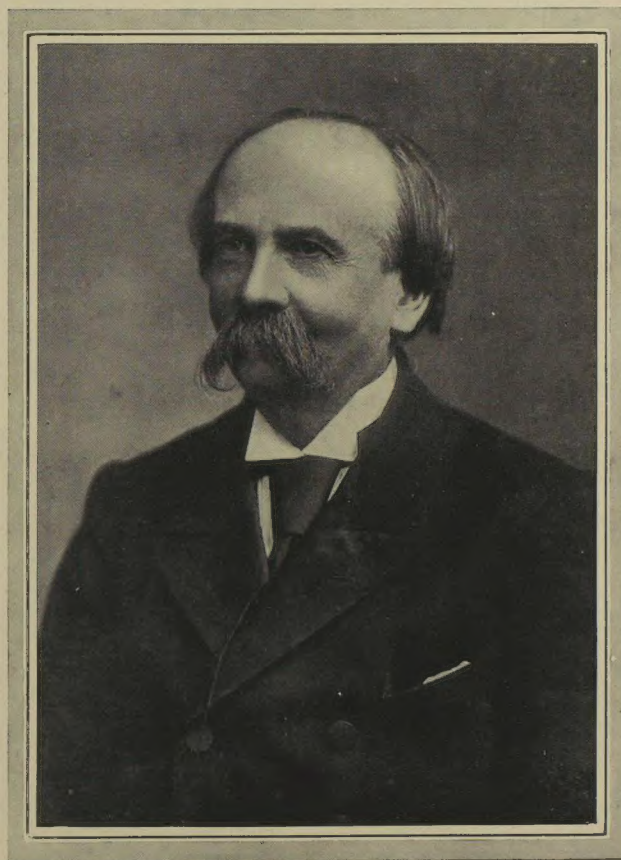
while all solid supports have faded away? Does it hang over the village like a vast witch's hat, a wonder to the villagers for miles around? Do bell-ringers swing from it like bells? Or must one have an aeroplane to emulate the feat of Robert Clive? Then I reflected that it might mean that the tower had literally fallen into ashes, and the loosened spire fallen by some accident in a comparatively complete condition—though scarcely a more satisfactory survival than the old gentleman's hat in Sam Weller's story, which was found without the old gentleman's head in it. In that case it is scarcely worth Mr. William Archer's while to take a ticket to the village

and inscribed with the words "Inside the ruined building." What ruined building? The spire that has alone escaped, or the church hat has entirely disappeared? The photograph is somewhat dim and broken, but it seems to reveal some very fine Gothic columns and arches—damaged doubtless, but solid enough; some of them, perhaps, doors or windows—one, I think, certainly the ordinary support of a Gothic roof: none of them certainly what anybody means by a spire.

Now these trivial things are an allegory. It is not worth while to name the newspaper; for it is not the fault of any particular newspaper, or even of any particular journalist or editor. It is an atmosphere of tired carelessness in which we all live. But the moral of it is clear enough. What right have we to expect modern people to understand the patience and piety put into ancient work, if we put such impatience and profane levity into the typical modern work? Why should even a silly school-girl learn to respect a church through the rebukes of somebody who doesn't know the difference between the tower and the spire? Why should even the startlingly disconnected ideas of the Suffragettes be re-connected by logicians who cannot even make their own paragraph agree with their own picture? Why should they feel the horror of their anti-historic damage, when the papers which denounce the damage as sacrilege contradict themselves in two parallel columns about what the damage was? It is this irresponsibility and recklessness on both sides that prolongs many silly controversies, long after they could have been exploded and stopped by a few clear questions, properly put and properly answered. Personally, I think the statements of the militants too silly for words: but if silliness stand out silliness, how shall its kingdom last? Or, rather, how shall we stand it? How shall even this tired world be entertained if even the entertainers are tired? For the whole of this problem comes back to the fact I pointed out at the beginning: the fact of fatigue. A woman must be very tired to think of tying herself to a man's railings: but the man must be even more tired if he is really irritated at her doing so. A journalist required to write on the subject can only be irritated with the subject. Why should she do it, and why should he forbid it? If the Suffragette wants to be thus physically attached to the household of the politician, why not indulge the harmless tenderness? If the politician is distressed by the enchained beauty, why not rush out and rescue her, assaulting the police, and redeeming the tradition of men's chivalry? Why not ask her in to dinner, assuring her that she shall not be forcibly fed? She is often quite interesting at dinner. Why not do anything, except the one stupid thing of losing one's temper with such tosh? The answer is, fatigue: which often merely means forgetfulness.

Nine times out of ten, the Suffragists have forgotten why they wanted the Vote (whatever it may be) and the Anti-Suffragists why they didn't want it. And the tedium is the penalty of a paltry and laboriously false political system. How can we expect even a small section of the rising generation to respect and reap the past, if we will not let them hear themselves think, in the babel of their frivolous elders?

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AUTHOR OF "AYLWIN," AND HOUSE-MATE OF SWINBURNE FOR MANY YEARS: THE LATE MR. THEODORE WATTS-DUNTON, THE FAMOUS WRITER AND CRITIC.

Mr. Theodore Watts-Dunton, one of the last survivors of the famous Victorian men of letters, died on June 6 at his home, the Pines, Putney, which he shared for thirty years with his friend, Swinburne, and where that poet died in 1909. Mr. Watts-Dunton, who was in his eighty-second year, was born at St Ives, Huntingdonshire, in 1832. He first intended to be a naturalist, and during his field studies in East Anglia he became associated with the gypsies, whose life and customs he afterwards described so well in his famous romance, "Aylwin" and its poetic sequel, "The Coming of Love," as, too, in his editions of George Borrow's works. He knew Borrow personally, and was also the friend of many great Victorians, including Tennyson, Browning, and William Morris. At one time he lived with George Meredith, Rossetti, Thomas Hardy, and Hall Caine, and he was one of the first critics to obtain recognition for Meredith's genius. He wrote much for the "Athenaeum" and other journals and for the "Encyclopaedia Britannica," but he was strangely indifferent to personal fame, and did not publish his first book, "The Coming of Love," till he was sixty-five. In 1905 he married Miss Clara Reich, a niece of the late Professor Emil Reich. We should add that our photograph is rather an early one, but it is the only one we could obtain.—[Photograph by Russell.]

in question. But even in that case I think the journalist might have made his meaning a little bit clearer, and not raised Mr. Archer's supernatural hopes, to dash them to the ground in this way.

Anyhow, we now pass to the next feature in the case. Exactly beside this curt announcement that the spire alone remains is a photograph of the same church, coupled with the name of the same village,

WAR-LEAVES FROM AN ARTIST'S NOTEBOOK: SKETCHES

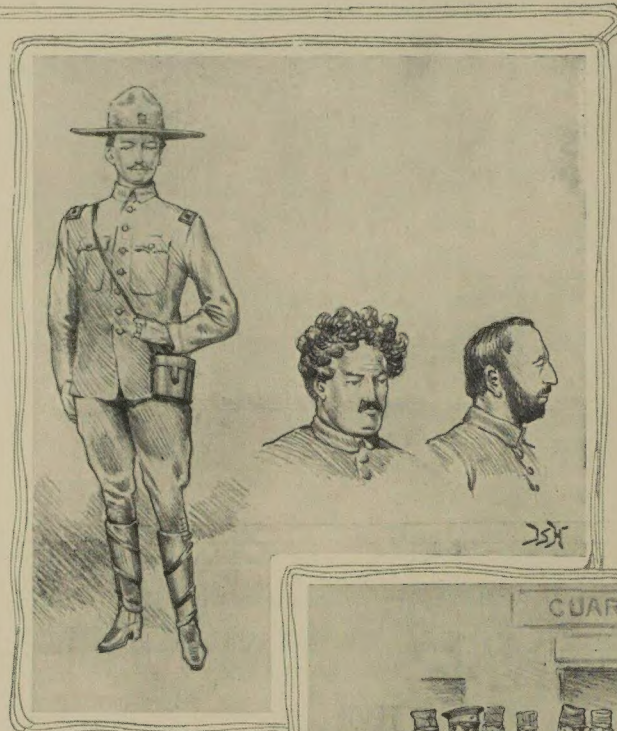
FACSIMILE SKETCHES BY

FROM THE FIGHTING-AREAS, TAMPICO AND TUXPAM.

LIEUT. J. S. HICKS, R.M.L.I.



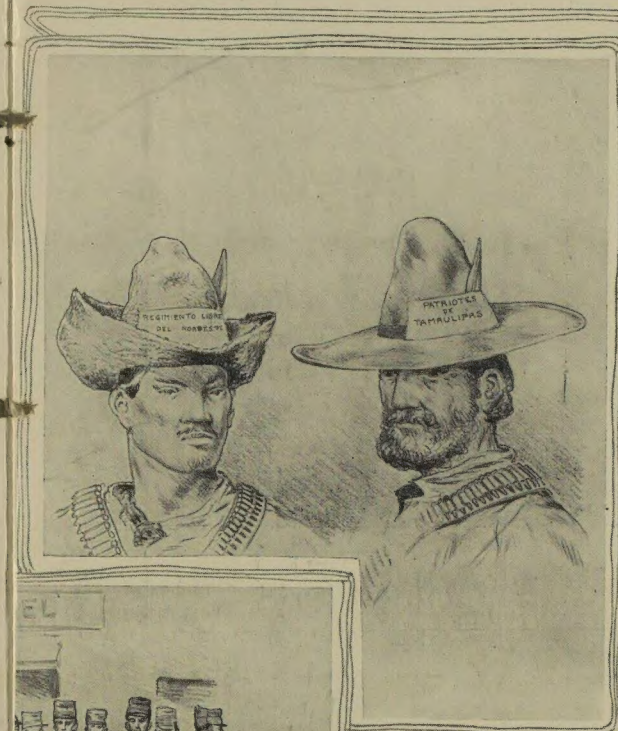
VERA CRUZ "FREE-LANCES" WHO ESCORTED ADMIRAL CRADOCK FROM THE OIL-WELLS AT PODRERO TO TUMBADERA.



GENERAL AGUILA, COMMANDER-IN-CHIEF OF THE EASTERN DIVISION OF THE REBEL ARMY; AND TWO MEMBERS OF HIS STAFF.



FEDERAL SOLDIERS FALL IN TO EVACUATE TUXPAM.



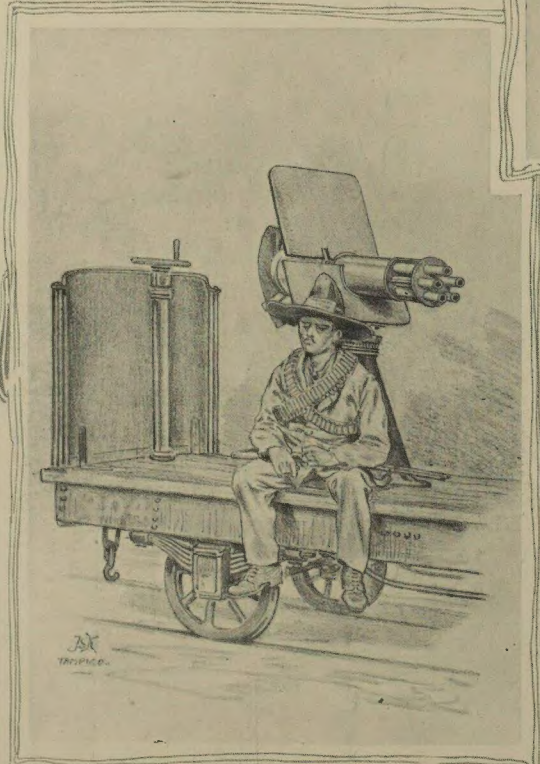
REBELS IN "UNIFORM," I.E., A WHITE CLOTH, WITH THE REGIMENT'S NAME, WORN ON THE HAT WITH A CACTUS LEAF.



REVOLUTIONISTS COMPELLING A MAN TO "HAND OUT" HIS LEGGINGS, DESPITE STRINGENT ORDERS AGAINST LOOTING AND THEFT.



THE TELEPHONE LINE BETWEEN PODRERO AND TUXPAM CUT BY THE REVOLUTIONISTS.



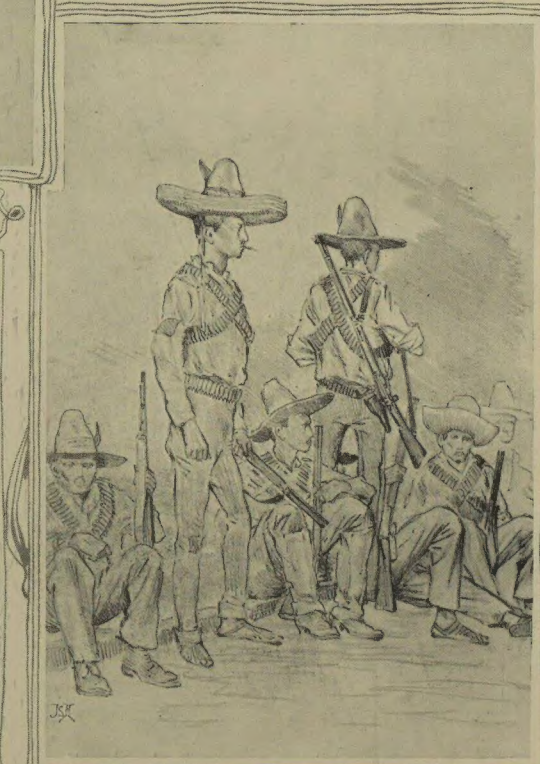
A CAPTURED FEDERAL GUN, WHICH WAS RUN ALONG THE TRAM-LINE TO THE MAIN DEFENCE.



A REBEL STAFF OFFICER.



A WOODEN-LEGGED WARRIOR.



MEN OF THE REBEL ARMY LAZING AWAY THE TIME BY THE ROADSIDE, APPARENTLY WITH NOTHING BETTER TO DO.



A MOUNTED REBEL AMAZON, WHO RODE FREELY AMONGST THE MEN OF THE ARMY.

Sending us the sketches reproduced above, Lieutenant Hicks makes a number of notes. "The Constitutionalists appear to have no supply columns of any sort. There was no sign of any encampment or any arrangements for the men. Apparently each man shifts for himself. The only thing they seemed to have an adequate supply of was ammunition. Each man is a miniature arsenal. They were armed with a nondescript collection of rifles, and I noticed that a great number had soft-nosed cartridges in their bandoliers. They were behaving very well." In another letter he says: "I enclose sketches in connection with a visit paid by Admiral Cradock to Lord Cowdray's oil-fields, in the neighbourhood of Tuxpam, for the purpose of holding an interview with General Aguila, the Commander-in-Chief of the Eastern Division of the Revolutionary Army. The meeting took place at Tanhujo." As to certain of the drawings, in particular, he notes. (1) Some of the escort provided by the Rebel leader to conduct Admiral Cradock from the oil-wells at Podrero back

to Tumbadera, on the River Tuxpam. They belonged to the Regimiento Libres de Vera Cruz, which may be translated as the "Vera Cruz Free-Lances." (4) Although the Revolutionary leaders undoubtedly take stringent measures to prevent their men looting and robbing, small isolated bands are a constant source of annoyance. They are always on the look-out for mackintoshes, leggings, etc., and the wise man usually puts his pride in his pocket and "hands out." (7) Federal soldiers falling in to evacuate Tuxpam. It would be hard to imagine anything more pathetic than the sight of these underfed, undersized, unwilling fighters in a lost cause. Most of them have hardly a shirt to their backs and the only remnants of uniform left were their Federal caps. Tuxpam was evacuated on May 19. (10) The Rebels seem to have very little to do; the whole army sits about on the kerbstones all day."

AN ENGLISH VICTORY FOR THE FIRST TIME: THE COACHING MARATHON.

PHOTOGRAPH BY L.N.A.



THE MOST PICTURESQUE EVENT OF THE INTERNATIONAL HORSE SHOW: THE COACHING MARATHON—
COMPETITORS IN THE ARENA AT OLYMPIA

Although we live in an age of motoring, the Coaching Marathon still remains one of the most popular, as it undoubtedly is the most picturesque, of the events connected with the International Horse Show. The rattling four-in-hands seem to revive some of the lost romance of the road and the old glories of coaching days. The event this year took place on June 6, the course being from Bushey Park to Olympia, and crowds gathered to watch the coaches pass all along the route. The cup was awarded, for the

first time in the history of the Coaching Marathon, to an English competitor, Mr. W. A. Barron, who drove a team of chestnuts. Mr. Alfred Vanderbilt, last year's winner, was second, and Judge Moore third. The last-named was the first home to Olympia, with his coach Rockmarge drawn by a team of mixed browns and greys. Judge Moore was followed by Mr. Vanderbilt with his Venture and a team of dark bays. Among the other competitors was a lady whip, Miss Brocklebank.

THE DISCIPLINE OF THE WAR - HORSE: ABSOLUTE OBEDIENCE TO MAN.

DRAWN BY FRÉDÉRIC DE HAENEN.



TAKING A FENCE SIMULTANEOUSLY AND KNEE TO KNEE IN OPPOSITE DIRECTIONS: A DARING FEAT IN THE RIDING DISPLAY BY THE 18TH HUSSARS AT OLYMPIA.

A troop of non-commissioned officers and men of the 18th (Queen Mary's Own) Hussars, organised by Lieutenant Lawrence, V.C., is giving a most interesting and wonderful Riding Display at the International Horse Show at Olympia. The main object of the display is to demonstrate how the unconditional obedience of the horses to the will of their riders makes it possible for cavalry to execute the most complex manoeuvres. The

most daring feat of the whole display is that here illustrated. Half the troop is formed up at one end of the arena, and the other half at the other end. When the signal is given, they charge at the fence simultaneously in opposite directions, crossing it so close together that the riders are almost knee to knee. Any swerving or hesitation would be fatal, and this manoeuvre forms a supreme test of the obedience of the horses.

HAS THE SUBMARINE, WITH THE TORPEDO, MADE THE BATTLE-SHIP USELESS? THE UNDER-WATER CRAFT'S WEAPON.

DRAWINGS BY H. W. KOEKKOEK AND C. J. DE LACY, PHOTOGRAPHS BY SILK.



DEATH ON ITS WAY FROM UNDER-WATER CRAFT TO ON-THE-TOP-OF-THE-WATER CRAFT: THE WAKE OF A TORPEDO FIRED FROM A SUBMARINE AT A BATTLE-SHIP.



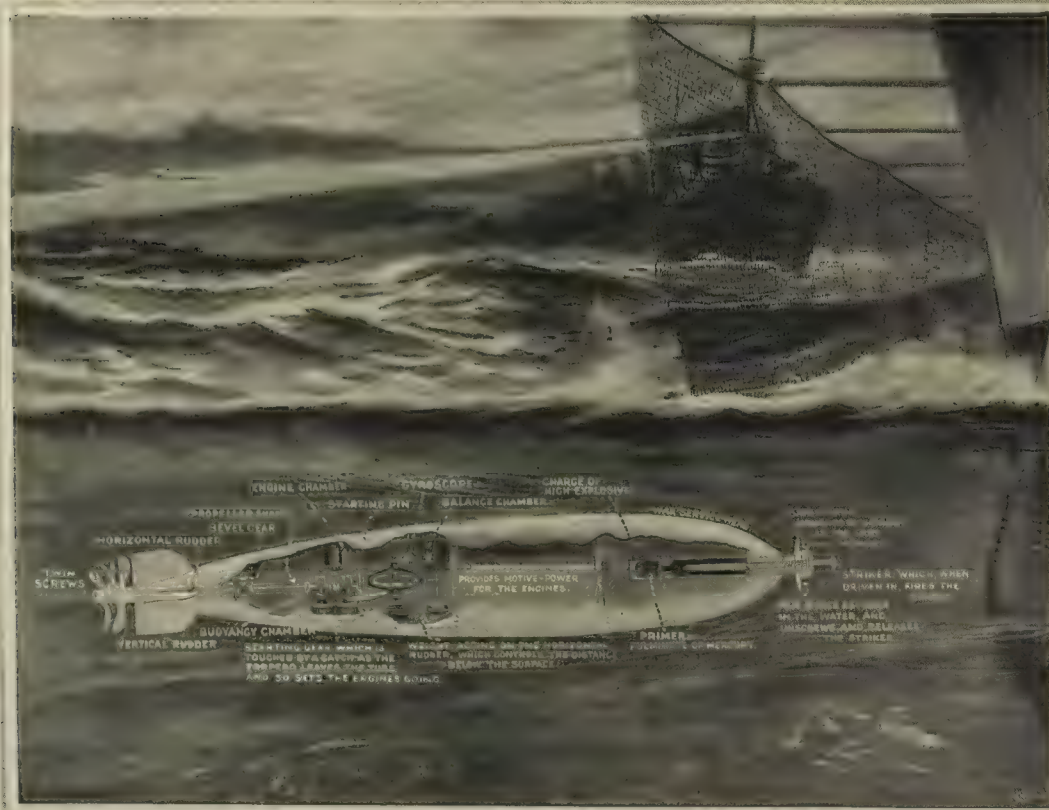
THE WEAPON WHICH, SOME BELIEVE, MAY MAKE THE GUN USELESS: SIGHTING A TORPEDO.



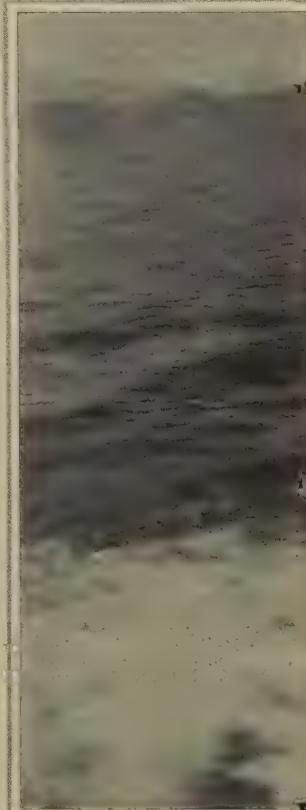
THE WEAPON UPON WHICH THE SUBMARINE DEPENDS: PLACING A TORPEDO IN ITS TUBE



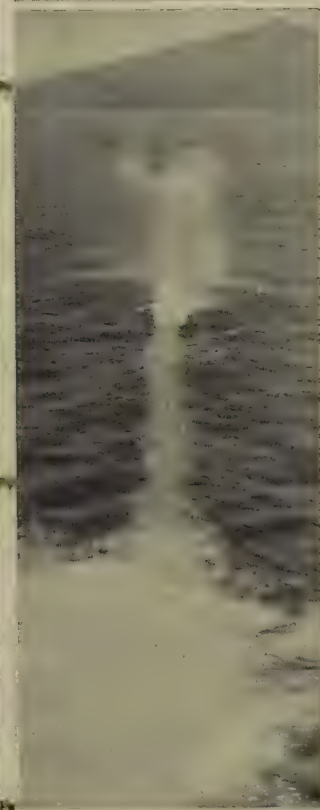
THE WEAPON WHICH, USED BY SUBMARINES, WILL, IN THE BELIEF OF SOME, RENDER THE BATTLE-SHIP VALUELESS: PLACING THE CALCIUM TUBE IN A TORPEDO'S HEAD.



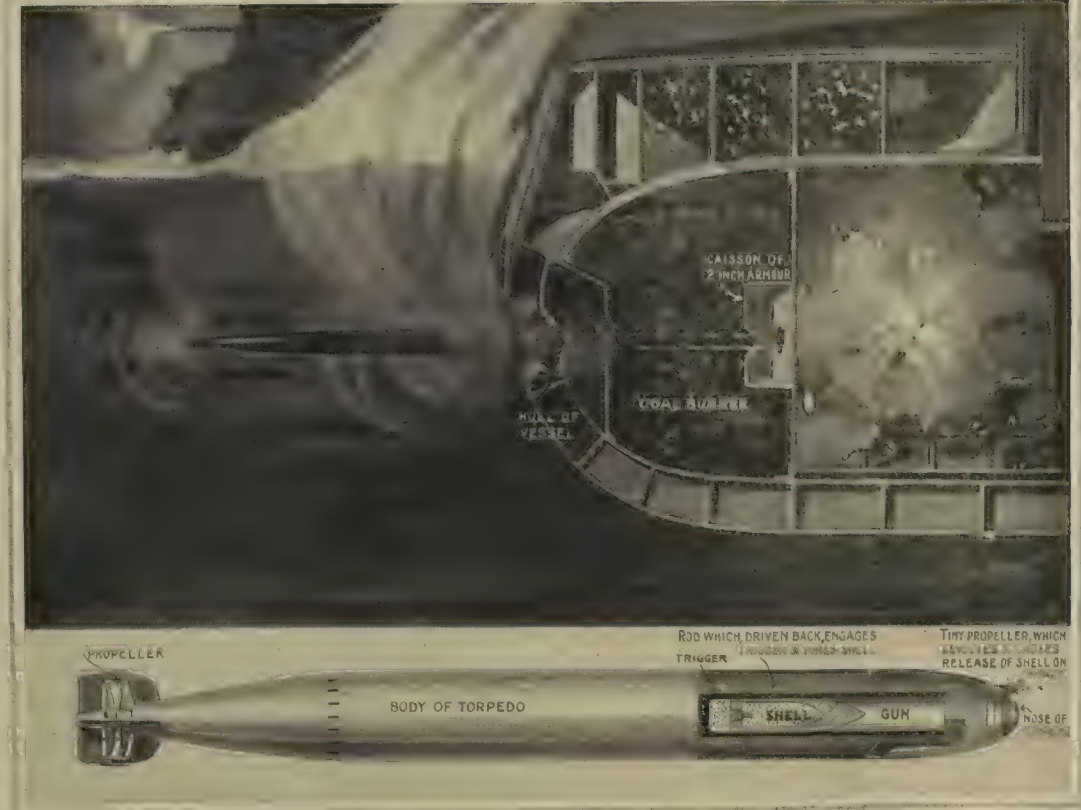
THE SUBMARINE THAT WORKS ITSELF: A TORPEDO STRIKING THE TORPEDO-NET OF A WAR-SHIP THE TORPEDO SHOWN IN SECTION.



THE TRAIL OF THE HIDDEN DEATH: WHICH IS SPEEDING



THE TRACK OF A TORPEDO TOWARDS A BATTLE-SHIP.



AN 8-INCH GUN WHICH TRAVELS UNDER WATER AND FIRES A SHELL THROUGH A WAR-SHIP'S HULL: THE DAVIS PROJECTILE-CARRYING TORPEDO.

In a recent letter, published in the "Times," which has aroused an enormous amount of controversy, Sir Percy Scott, the well-known Admiral and gunnery expert, said: "The real question to settle before even talking about building more battle-ships is, 'Are they of use or are they not?' . . . The introduction of the vessels that swim under water has, in my opinion, entirely done away with the utility of the ships that swim on the top of the water. The functions of a war-vessel were: Defensively—(1) to attack ships that come to bombard our forts; (2) to attack ships that come to blockade us; (3) to attack ships conveying a landing-party; (4) to attack the enemy's fleet; (5) to attack ships interfering with our commerce. Offensively: (1) to bombard an enemy's ports; (2) to blockade an enemy; (3) to convoy a landing-party; (4) to attack the enemy's fleet; (5) to attack the enemy's commerce. The submarine renders 1, 2, and 3 impossible, as no man-of-war will dare to come even within sight of a coast that is adequately protected by submarines. . . . The fourth function of a battle-ship is to attack an enemy's fleet, but there will be no fleet to attack, as it will not be safe for a fleet to put to sea. . . . Submarines and aeroplanes have entirely revolutionised naval warfare; no fleet can hide itself from the aeroplane eye, and the submarine can deliver a deadly attack in broad daylight. Under these circumstances,

I can see no use for battle-ships and very little chance of much employment for fast cruisers. . . . What we require is an enormous fleet of submarines, air-ships, and aeroplanes, and a few fast cruisers, provided we can find a place to keep them in safety during war time. . . . In my opinion, as the motor-vehicle has driven the horse from the road, so has the submarine driven the battle-ship from the sea." With regard to Illustration 5, it should be added that torpedoes are provided with special steel cutters designed to enable them to cut through the strongest steel torpedo-net. As to No. 7, it should be said that the usual torpedo with head carrying a charge of gun-cotton has insufficient penetrative power to sink the modern armour-clad war-ship unless it strikes it under exceptionally favourable circumstances. A large percentage of its destructive power is expended on the outer skin of the vessel. Commander Davis, U.S.N., has invented a torpedo to carry that power undiminished into the interior of the vessel. This has within it an 8-inch gun capable of expelling a shell with a muzzle-velocity of some 1000 feet a second. The projectile carries a bursting charge of a high explosive, and this charge is detonated by a delayed-action fuse. On the torpedo striking its target, the gun is fired and the shell strikes the outside plating of the ship. Then the fuse in the shell's base begins to act, and explodes the charge in the shell so many hundredths of a second after the impact.



THE BUILDING OF ST. SOPHIA AT THE HIDING OF THE BYZANTINE EMPEROR, JUSTINIAN. AN ARCHITECTURAL VIEW.

THE INTERIOR OF THE METROPOLITAN CHURCH OF ST. SOPHIA IN CONSTANTINOPLE. THE ARCHITECTS OF THE BUILDING WERE TRALLAS AND ISIDORE OF MILETUS.

BEFORE CONSTANTINIAN TIMES IN THE TURKISH 1453, THE CHURCH BECAME A MOSQUE, ST. SOPHIA.

SCIENCE JOTTINGS.

OUR NERVES AND THEIR ACTION.

UNTIL about twenty years ago the nature of nervous action remained an impenetrable mystery. We knew that its chief seats were the spinal column, and finally the brain, but beyond that we could not go. One of the first to lift a corner of the veil was the Spanish physicist Señor Ramon y Cajal, who discovered by the aid of the microscope that nervous impulses came in the last resort from certain nerve-cells in the grey matter of the cortex of the brain which he called neurones. These neurones are small pyramidal or pear-shaped bodies having a prolongation like the trunk of a tree, called the cylinder-axis, with lateral ramifications or dendrites. Could we obtain a sufficiently enlarged view of it, a small portion of the cortex would appear like a forest thickly set with trees with waving branches. Each neurone is, however, a separate entity, and it is thought that the only communication it has with its neighbours is one of momentary contact, and not of physical or permanent connection. Like every cell in the body, it is stirred into activity by the sudden flow of blood to the part, and it has its alternate periods of excitement and relaxation.

These neurones may also be divided into the three categories of afferent, efferent, and central. Of these,

the first, as their name implies, act as the carriers of sensation to the brain; the second as the bearers of orders to the nerves situated further off, and eventually to the muscles; while the central seem to act as a kind of relay or telephonic exchange. So far as can be seen, however, every nervous impulse starts from

impulse is to set up in the substance of the nerve chemical reactions which produce in the first instance substances of an acid nature. These are followed by others which seem to have an oxidising effect, and require the presence either of free oxygen or of ferments containing it. He concludes that these last operate to destroy, or at any rate to modify, the acid substances first formed, and thus to restore the substance of the nerve to its first condition and to put it back into a state ready to receive and transmit a fresh impulse. This seems a reasonable theory, and one which finds many analogies in other physiological facts.

It would seem, then, that the action of the nerves begins in the impressions which we receive from the outer world through the organs of our senses. These are conveyed to the neurones or nerve-cells which form the receptacles, as it were, of their activity, and from them are transmitted to other neurones of a different kind, through which they are translated into action. What is most extraordinary is that all this takes place without our consciousness, and that some of the neurones of the brain are, as we find from dreams and other phenomena attending sleep, always on guard, receiving and transmitting impulses, and generally attending to the maintenance of the vital functions.

F. L.



A FINE SNAP-SHOT OF MOVEMENT: AN ANTELOPE JUMPING.

Photograph by Ed. Frankl.

the receptive organs of the body, travels to the afferent neurones, from them through their lateral ramifications to the corresponding parts of the efferent neurones or their central fellows, and from them passes to the operative organs. Never, according to the latest investigations, does the impulse travel in the opposite direction.

How now does this nervous impulse act? It has often been compared to an electric shock, and electricity will, as we know, in great measure imitate its effects by causing contraction of the muscles and other phenomena. It is also the case that during the transmission of an impulse along a nerve this last alters its electrical condition—or, as electricians say, its potential—to an extent that can be recorded and measured. Yet other considerations prevent us from concluding that the impulse is in itself electrical. Electricity transmits itself from one point to another with a speed which is comparable to that of light—or 160,000 miles per second—and probably would really attain that speed were it not for the phenomena of electrical inertia and the resistance to its passage of all known conductors. Nervous impulses, however, are very much slower in transmission, and perhaps never attain a tenth of the speed of electrical ones. It seems that the older notion, frequently found in literature, which compares the brain to an electric battery sending out impulses or waves conveyed along the nerves like telegraphic messages along wires, is not founded in fact.



AFTER HAVING BEEN HIT BY PROJECTILES WITH STRIKING ENERGY OF 9381, 9640, AND 9914 FOOT-TONS: AN ARMOUR-PLATE FOR A BARBETTE OF A BATTLE-SHIP—FRONT VIEW.

Our photographs illustrate the results of tests on one of the 250-mm. armour-plates manufactured by Sir W. G. Armstrong, Whitworth and Co., at Manchester, for a barrette on the Spanish battle-ship, "Jaime I." They could not be published before, as the permission of the Spanish Naval authorities had to be obtained. The plate is of the K.C. type, and measures 7 ft. 2½ in. by 8 ft. 8½ in., the weight being 11 tons 3 cwt. 3 qrs. The projectiles used were of the Holtzer and Firth makes, weighing 360 lb. The gun was of 9½ in. calibre. The plate was mounted on 2 ft. of oak backing secured to skin-plate, corresponding to that on the ship, by ten bolts passing through the skin-plate and the oak backing into the hoies shown in No. 2. The first shot fired was a Holtzer projectile, which had a striking velocity of 1887 foot-seconds, equivalent to a striking energy of 9381 foot-tons. The second was a Firth projectile, with a slightly increased velocity—namely, 1913 foot-seconds, the corresponding energy

(Continued opposite.)



AFTER HAVING BEEN HIT BY PROJECTILES WITH STRIKING ENERGY OF 9381, 9640, AND 9914 FOOT-TONS: AN ARMOUR-PLATE FOR A BARBETTE OF A BATTLE-SHIP—BACK VIEW.

[Continued.] being 9640 foot-tons; and the third a Holtzer projectile, the velocity being still further increased to 1940 foot-seconds, equal to a striking energy of 9914 foot-tons. The maximum measurable penetration was found to have been 3½ in. The flaking seen on the first shot was largely the result of the impact of the second shot, while the third shot also extended the flaking where the second projectile had struck the plate. The flaking averaged only about ½ in. in depth in the case of the first and second shots, the maximum depth being about 1 in. in both cases—this was close to the point where the projectile had originally struck the plate. This tapered away to something like 1-8 in., and the average depth was about ½ in. The bulge of the back of the plate is well shown in No. 2. In the case of the first round, the height of bulge was about 1½ in., of the second, 1-7-16 in., and of the third 2 in., but in no case was there any evidence of cracking. The results are highly satisfactory.

Lately, however, another explanation has been put forward. Signor Bottazzi, Professor at the University of Naples, in the first of a series of articles just commenced in *Scientia*, thinks that the most acceptable hypothesis is that which would make the alteration in the nerve not electrical, but chemical. He thinks that the effect of the

GREATER THAN DREADNOUGHTS? SUBMARINES - HOLLAND TO "E."

DRAWN BY CHARLES J. DE LACY.



THE PROGRESS OF THE CRAFT WHICH, SIR PERCY SCOTT ARGUES, RENDER THE BIG WAR-SHIPS OF NO ACCOUNT: BRITISH SUBMARINES ONE OF THEM IN SECTION.

Under other pictures in this issue, we refer to the controversy as to the respective fighting values of Dreadnoughts, Dreadnought-cruisers and other big war-ships, submarines, and sea-planes. Here it will suffice to say that the British submarine of "A 2" class has a surface tonnage of 180 and a submerged tonnage of 204; a surface indicated horse-power of 450, with a surface speed of 12 knots; and a submerged i.h.p. of 110, with a submerged speed of 7 knots. The length in feet is 100; the beam or diameter, 12'5; the number of torpedo tubes or

apparatus, 2; the year of launch, 1903. The "B 1" has a submerged tonnage of 314, and a submerged speed of 9 knots. The length in feet is 135. The "C 1" has a submerged tonnage of 321; and a submerged speed of 10 knots. The length in feet is 135. The "D 1" has a submerged tonnage of 595; and a submerged speed of 10 knots. The length in feet is 153. The "E 1" has a submerged tonnage of 812; and a submerged speed of 10 knots. The length in feet is 176. Lord Sydenham thinks the submarine very vulnerable.

DREADNOUGHTS MADE USELESS? UNDER-SEA STRENGTH OF THE POWERS.

PHOTOGRAPHS BY RENARD AND LEVERING; DRAWING BY NORMAN WILKINSON, R.O.I.



1. GERMANY'S LATEST UNDER-WATER WAR-SHIP: SUBMARINE "NO. 16" LYING IN THE HARBOUR AT KIEL.

2. TO DRIVE THE BATTLE-SHIP FROM THE SEA—ACCORDING TO SIR PERCY SCOTT: UNDER-SEA STRENGTH OF THE GREAT POWERS—SUBMARINES BUILT AND BUILDING.

3. FIRST OF A FLEET OF UNDER-WATER FIGHTING-SHIPS WHICH NOW NUMBER 24 (WITH 31 BUILDING): THE FIRST GERMAN SUBMARINE—A MODEL IN THE GERMAN MUSEUM AT MUNICH.

In the course of that remarkable letter to which we make references elsewhere, Sir Percy Scott argues that the submarine and the sea-plane, acting together, have made the battle-ship useless; saying: "As the motor-vehicle has driven the horse from the road, so has the submarine driven the battle-ship from the sea." And again: "In war time the scouting aeroplanes will always be high above on the look-out, and the submarines in constant readiness, as are the engines at a fire station. If an enemy is sighted, the gong sounds and the leash of a flotilla of submarines will be slipped.

Whether it be night or day, fine or rough, they must go out to search for their quarry; if they find her, she is doomed. . . ." Very naturally, many are in disagreement with the distinguished Admiral, and some critics abroad have even gone as far as to suggest that his communication is part of a game of bluff to cause a cessation in the building of big ships by Powers which might find themselves opposed to Great Britain! It should be understood that the word "building" on our drawing means building or authorised. We take the figures from the "Times."

WONDERS OF THE HEAVENS: VIII.—THE MIDNIGHT SUN.

DRAWN BY SCRIVEN BOLTON, F.R.A.S.



WHEN THE NORTH POLE IS TILTED AT A MAXIMUM TOWARDS THE SUN: CONTINUOUS DAYLIGHT IN THE MONTH OF JUNE.

Describing this drawing, Mr. Scriven Bolton writes: "From the fact that during June of each year the North Pole is tilted at a maximum toward the sun, everywhere within the Arctic Circle the sun remains continually above the horizon as the earth turns on her axis, and continuous daylight is experienced. Owing to the obliquity of the earth's axis, the North Pole is turned away from, then tilted toward, the sun alternately with the seasons of the year. Whereas at midsummer we find the North Pole so turned

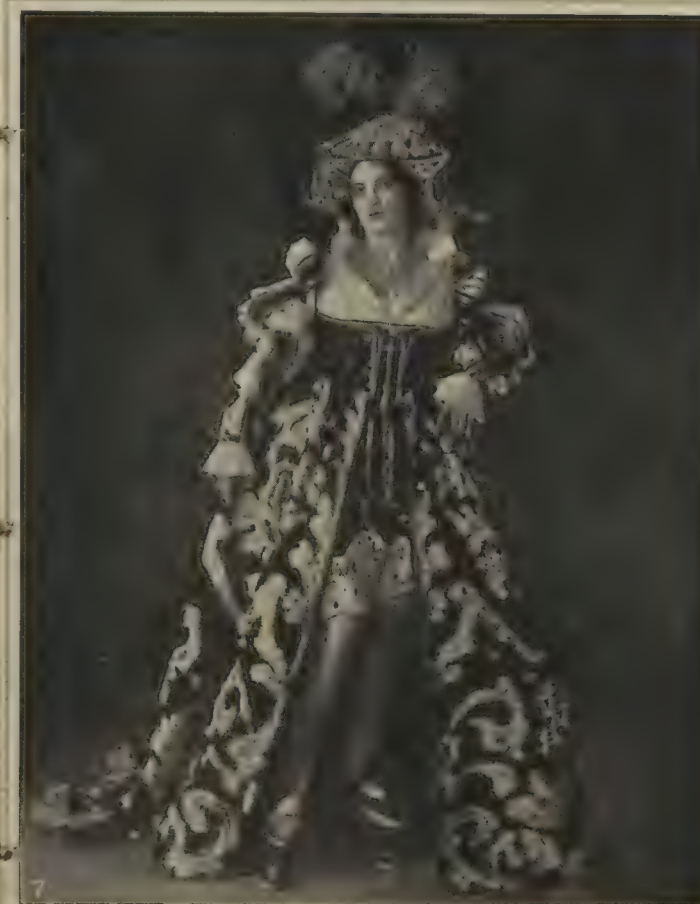
sunwards, six months later, in December, it is tilted to the same extent in an opposite direction, away from the sun, and the entire region within the Arctic Circle, now the reverse of being bathed in perpetual sunshine, as throughout June, is immersed in prolonged darkness. Thus in June, in the Land of the Midnight Sun, the entire twenty-four hours is one day, there being an absence of night. The sun is seen to circuit the sky completely, and at 'midnight' just grazes the Northern horizon."

THE RETURN OF THE RUSSIAN BALLET "CREATED BY ISADORA

DUNCAN": FIGURES FROM THREE WORKS NEW TO LONDON.

SAUL BRANSBURG.

PHOTOGRAPHS BY



1. MME. THAMAR KAR AVINA IN RIMSKY-KORSAKOFF'S "LE COQ D'OR."

2. DANCERS IN "PAPILLONS" (TO SCHUMANN'S MUSIC).

5. M. GREGORIEFF IN "LE COQ D'OR."

6. MME. MARIE KOUSNETZOFF AS POTIPHAR'S WIFE IN DR. RICHARD STRAUSS'S "LA LÉGENDE DE JOSEPH."

4. MME. THAMAR KARSAVINA IN RIMSKY-KORSAKOFF'S "LE COQ D'OR."

7. MME. MARIE KOUSNETZOFF AS POTIPHAR'S WIFE IN "LA LÉGENDE DE JOSEPH."

8. M. ALEXIS BOULGAKOFF AS KING DODON IN "LE COQ D'OR."

During the present season at Drury Lane, three opera-ballets and four ballets will be presented for the first time in England. The former are Rimsky-Korsakoff's "Le Coq d'Or" and "Une Nuit de Mai," and Stravinsky's "Le Rossignol"; the latter are Richard Strauss's "La Légende de Joseph," Steinberg's "Midas," Maurice Ravel's "Daphnis et Chloe," and "Papillons," to the music of Schumann. In view of the enormous interest taken, here in the Russian Ballet and all its works, it may be good to quote a few points from the recently published volume, "The Dance," by Troy and Margaret West Kinney. They assert that the Russian Ballet as we know it in London is a creation of Mme. Isadora Duncan, arguing as follows: Isadora

Duncan appeared in St. Petersburg. Mikail Fokine saw her, declared her a goddess, and, in company with others and breaking rules, invited her to give a special performance in the Imperial Ballet Academy in the capital. So it was done; and, it is recorded, "the Romantic Rebellion dates from that hour." To put it in another way, the Kinneys say that Isadora Duncan introduced to the members of the Russian Ballet a vision of the ballet now known to the world as Russian. "In no time at all the secessionists were a body including some of the ablest of both masters and pupils."

A REMARKABLE UNTOUCHED PHOTOGRAPH: THE CHALLENGER FOR THE AMERICA CUP ON TRIAL IN THE SOLENT.

PHOTOGRAPH BY ALFIERI



TESTING THE "SHAMROCK IV." AGAINST THE "SHAMROCK III." ON THE DAY ON WHICH THE NEW YACHT WAS TRIED UNDER SAIL FOR THE FIRST TIME: "SHAMROCK IV." (ON THE RIGHT); "SHAMROCK III.": AND SIR THOMAS LIPTON'S STEAM-YACHT "ERIN."

The "Shamrock IV.," challenger for the America Cup, which will be defended by the "Defiance," the "Resolute," or the "Vantie," had her first trial in the Solent the other day and did well in a light breeze. During her four-hours' sail she was accompanied by "Shamrock III." When moorings were cast off, a tug took the challenger and the twenty-three metre "Shamrock" in tow out to Spithead. Sail was hoisted when out off the Spit Fort. The "Shamrock IV." was sailed for about an hour under main and foresail. Then the jack-yarder

was sent up and, a little later, a jib topsail. The "Shamrock III." set corresponding sail. Afterwards topsails were lowered, the yachts were put before the wind, and spinnakers were boomed out. Finally, spinnakers were taken off and the two boats reached off free towards Southsea Beach under mainsails and headsails. From Bembridge they came back close-hauled. Despite the fact that the 23-metre "Shamrock" was sailing at her best and the "Shamrock IV.'s" new canvas was stretching, the challenger drew away steadily.

THE TWISTED BOW OF THE "STORSTAD": EVIDENCE FOR THE INQUIRY.

PHOTOGRAPH BY ILLUSTRATIONS BUREAU



HER STEM BENT TO STARBOARD: THE COLLIER AFTER HER COLLISION WITH THE "EMPRESS OF IRELAND."

After she had been in collision with the "Empress of Ireland," the collier "Storstad," having saved a number of lives and picked up bodies, proceeded under her own steam, although she was badly damaged at the bow. When she arrived at Montreal, some idea of the hurt she had received could be obtained, but it was not until she had been unloaded that it was possible to gain a true idea of her injuries. It was then seen that her stem was twisted considerably to starboard, that some of the lower plates in the bow were twisted to starboard and torn away, and that there was a large indentation

on either side of the stem and the rivets were torn out. It need not be added that the nature of the damage to the "Storstad's" bow will form a very important item for discussion during the official inquiry into the disaster; for the versions of Captain Kendall and Captain Andersen differ materially in some points. It has been suggested that the fact that the "Empress of Ireland" was ripped open for a great part of her length may have been due to one of the "Storstad's" anchors jamming against her side and acting (to put it prosaically but descriptively) as a sardine-tin opener.

"EMPRESS OF IRELAND" SURVIVORS WHO GAVE OUR ARTISTS DETAILS.



GIVERS OF DETAILS TO THE "ILLUSTRATED LONDON NEWS" ARTISTS AT GLASGOW: SURVIVORS WHO ARRIVED ON THE "CORSICAN" ON TUESDAY, JUNE 9.

From left to right are Mr. G. Dransfield; then another survivor; then Mr. Martin Gill; next (walking) is Mr. C. H. Bristow; then are Mr. W. G. Bevan and Mr. S. G. Furniss.



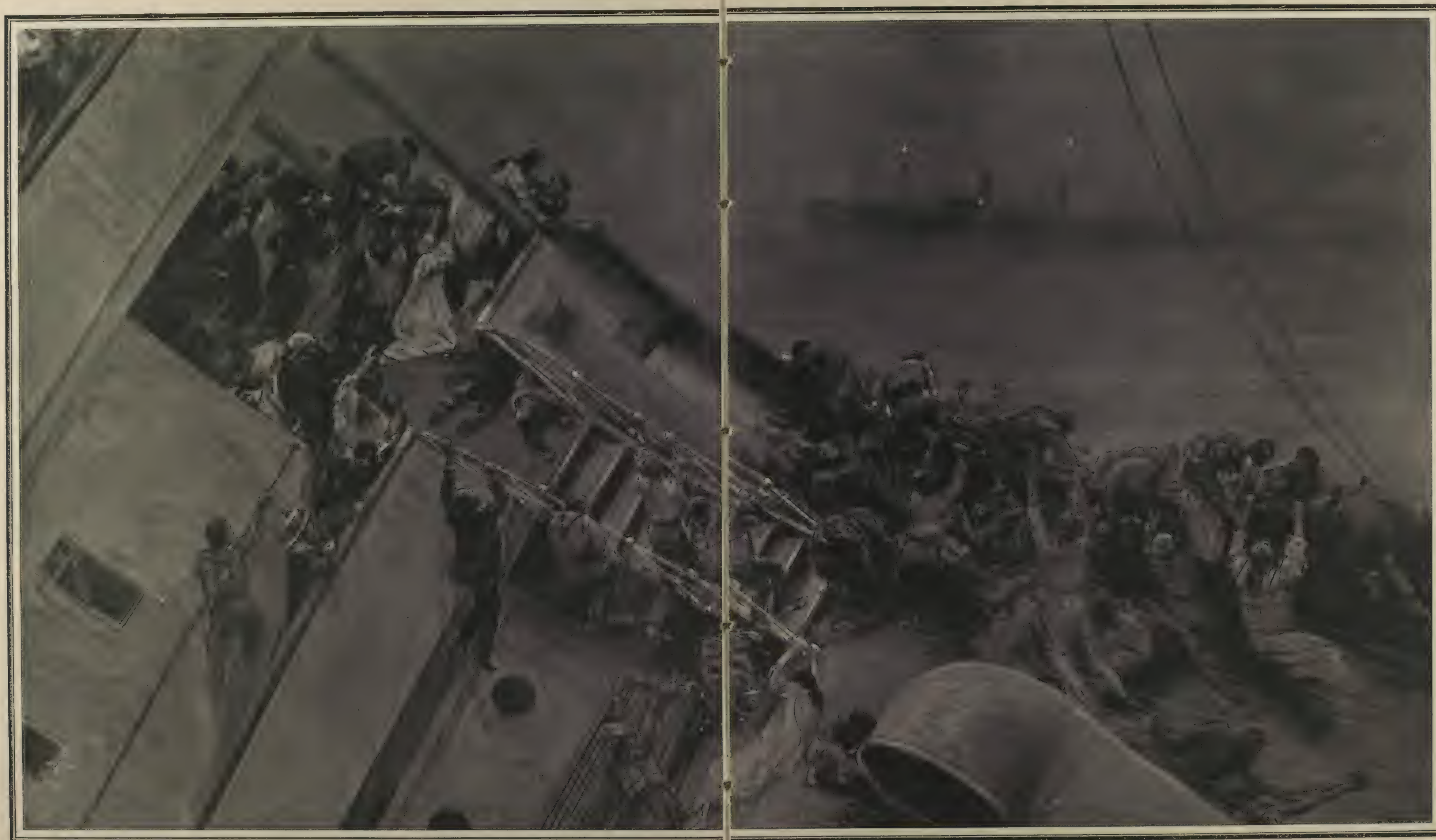
THE ARRIVAL OF SURVIVORS FROM THE "EMPRESS OF IRELAND" AT GLASGOW: UNPACKING CLOTHES FOR THE RESCUED.

A number of survivors from the ill-fated "Empress of Ireland" arrived at Glasgow on the early morning of Tuesday, June 9, on the Allan liner "Corsican." By special arrangement, a number of these—Mr. C. H. Bristow, Mr. Bristow jun., Mr. Martin Gill, Mr. S. G. Furniss, Mr. G. Dransfield, and Mr. W. G. Bevan, gave,

to special artists of "The Illustrated London News," sent to Glasgow for that purpose, details of the collision and of the consequent events. Thus every drawing dealing with the subject in "The Illustrated London News" may be guaranteed authentic.—[PHOTOGRAPHS BY TOPICAL PRESS AND PHOTOPRESS.]

FROM DETAILS SUPPLIED BY SURVIVORS, MESSRS. C. H. BRISTOW AND MARTIN GILL: THE LIST ON THE SINKING LINER.

DRAWN BY S. BEGG FROM DETAILS SUPPLIED BY MESSRS. C. H. BRISTOW AND MARTIN GILL TO OUR ARTISTS AT GLASGOW.



THE GREAT SLOPE OF THE DECKS AND OF THE STAIRS, WHICH MADE IT IMPOSSIBLE FOR MANY ON THE "EMPRESS OF IRELAND" AS SHE SANK.

Giving our artist the details for this drawing, Mr. C. H. Bristow, one of those saved from the "Empress of Ireland," who arrived at Glasgow, on the "Corsican," on Tuesday, June 9, said that he got on to the forward deck and from there up to the second-class deck. He states, further, that he saw the "Storstad," in a slight mist, about half a mile away on the port side, noting her red light. (Other survivors who gave our artists details agree with this.) With his wife, he went to the side. A row of people of all classes were hanging on to the rail in a long line. He heard air escaping through the port-holes; and as the ship listed over more a loud roaring, which he attributed to the bursting of a boiler-tube.

PASSENGERS TO REACH THE HIGHER-MOST POINTS AND CAUSED MANY TO SLIP BACK: THE LIST WITH FEARFUL SPEED, IN THE ST. LAWRENCE.

He and his wife scrambled over the rail, to stand on the ship's side. A woman got to the edge with two children. He helped them to the rail, but they slipped down the sloping deck on to the cabin-structure, and so found themselves in an angle out of which they could not get. A little later Mr. Bristow's wife disappeared from his sight. As to the stairs, it may be noted that Mr. Martin Gill said that he saw many passengers trying to climb up a flight of stairs to the boat-deck. These stairs were sloping over to the left as you mount, and passengers had to climb up on the sides and the left rail, holding on to the right rail, which was almost above their heads.

FROM DETAILS SUPPLIED BY A SURVIVOR, MR. W. G. BEVAN.

DRAWN BY FRÉDÉRIC DE HAFEN FROM DETAILS SUPPLIED BY MR. W. G. BEVAN TO OUR ARTISTS AT GLASGOW.



THE DIFFICULTY OF THE STAIRS AND THE DARK: A PASSENGER ILLUMINATING WITH MATCHES A FLIGHT OF STAIRS, WHICH MANY WERE STRUGGLING TO MOUNT.

Giving our artist the details for this drawing, Mr. W. G. Bevan, one of those saved from the "Empress of Ireland," who arrived at Glasgow, on the "Corsican," on Tuesday, June 9, said that at the time of the collision he was in a port cabin with five others. There was general confusion after the crash. He dressed fully, which took

him some five minutes, and put on a life-belt. The ship took on a big list, and it was difficult to stand. The lights were out when he got to the stairs to the deck above. There were many people struggling for these stairs. One man lit matches to find them. Eventually Mr. Bevan got on to the forecabin, and then easily into the water.

FROM DETAILS SUPPLIED BY A SURVIVOR, MR. G. DRANSFIELD.

DRAWN BY A. C. MICHAEL FROM DETAILS SUPPLIED BY MR. G. DRANSFIELD TO OUR ARTISTS AT GLASGOW.



A MEMBER OF THE SALVATION ARMY REFUSING TO BE DISTURBED IN PRAYER: MR. DRANSFIELD TRYING TO HELP THE MAN WHO AWAKENED HIM.

Giving our artist the details for this drawing, Mr. G. Dransfield, one of those saved from the "Empress of Ireland," who arrived at Glasgow, on the "Corsican," on Tuesday, June 9, said that he was awakened by a Salvation Army man, who said he had heard a whistle and a crash and thought something was wrong. There were two others also in the cabin. Mr. Dransfield thought it was all right and stayed in his bunk; but

the ship tipped up and threw him out. He looked out and saw two girls slipping down along the deck. Then he put on his trousers, boots, and a life-belt. He tried to get the Salvation Army man out; but he would not move: he was praying. Then Mr. Dransfield went on deck; when he got there the lights had gone out. He went on to the fore-castle and finally jumped into the water.

FROM DETAILS SUPPLIED BY A SURVIVOR, MR. MARTIN GILL:

DRAWN BY CECIL KING, R.B.A., FROM DETAILS SUPPLIED

THE LAST MOMENTS OF THE LINER "EMPRESS OF IRELAND."

BY MR. MARTIN GILL TO OUR ARTISTS AT GLASGOW.



THE "EMPRESS OF IRELAND" SINKING: THE SHIP GOING

DOWN ALMOST ON HER SIDE, BUT SLIGHTLY BY THE HEAD.

Giving our artist the details for this drawing, Mr. Martin Gill, one of those saved from the "Empress of Ireland," who arrived at Glasgow, on the "Corsican," on Tuesday, June 9, said that, by the time he had got to the first-class deck the ship was listing heavily. After having tried to launch a boat, he went down to the second-class deck, by which time the ship had listed still more; and he slid off, hit the bilge-keel, which was about five feet above water, and shot out from it into the water. Looking back, he saw the ship with people

standing on her side, steam rushing from her funnels. He was about 200 yards away when the liner sank. People on the stern cried out and waved their arms. The stern of the vessel disappeared last. It seems superfluous to remind our readers that the liner "Empress of Ireland" was in collision with the collier "Storstad," off Father Point, in the St. Lawrence River, very early in the morning of May 29, and that the liner sank almost immediately, with the loss of a great number of lives.

FROM DETAILS SUPPLIED BY A SURVIVOR, MR. MARTIN GILL.

DRAWN FROM DETAILS SUPPLIED BY MR. MARTIN GILL TO OUR ARTISTS AT GLASGOW.



WHY THE "EMPRESS OF IRELAND'S" BOATS WERE USELESS: PASSENGERS AND OTHERS TRYING TO LAUNCH A LIFE-BOAT, WHICH SWUNG MORE AND MORE INBOARD AS THE BOAT LISTED.

Giving our artist the details for this drawing, Mr. Martin Gill, one of those saved from the "Empress of Ireland," who arrived at Glasgow, on the "Corsican," on Tuesday, June 9, said that he got eventually to the first-class deck, by which time the ship was listing heavily and he saw many passengers trying to climb up to the boat-deck. The stairs were sloping over to the left as you mounted; and passengers

had to climb up on the sides and the left rail, holding on to the right rail, which was almost above their heads. All these passengers were trying to get to the boats. Mr. Gill had a life-belt on. He tried to launch a boat—work several passengers were seeking to do—but this kept swinging in more and more as the ship listed, and he gave up the attempt and went down to the second-class deck.

THE DEAD; AND SURVIVORS: AFTER THE "EMPRESS OF IRELAND" DISASTER.

PHOTOGRAPHS BY "MONTREAL STAR," ILLUSTRATIONS BUREAU, AND PRESS ILLUSTRATIONS CO.



BOARDING A SPECIAL RESCUE-TRAIN AT RIMOUSKI: SURVIVORS OF THE "EMPRESS OF IRELAND" DISASTER.



OF THE COLLIDING COLLIER: MEN OF THE "STORSTAD'S" CREW ON THEIR ARRIVAL AT MONTREAL.



LOWERING THE DEAD INTO A BOAT FOR THE SHORE: TRANSFERRING BODIES OF VICTIMS OF THE DISASTER FROM THE RESCUE-SHIP "LADY EVELYN."



IN THE FOREGROUND A SAILOR CARRYING THE BODY OF A BABY: MEN OF THE "ESSEX" BEARING COFFINS FROM THE "LADY GREY," AT QUEBEC.



SEEKING TO IDENTIFY COMRADES LOST IN THE DISASTER: SALVATION ARMY OFFICERS VIEWING BODIES AT QUEBEC.



A HERO OF THE DISASTER: DR. J. F. GRANT, OF THE "EMPRESS OF IRELAND," TO WHOM ALL PAY TRIBUTE.

The "Lady Grey," escorted by H.M.S. "Essex," arrived at Quebec on the morning of May 31 with 188 bodies on board, including those of fourteen Salvationists. Painful scenes were witnessed in the shed in which the bodies were laid out, many in plain pine boxes. The bodies were brought ashore by a party of a hundred sailors from the "Essex," under the commander himself; and the processions of coffins down the gangway of the "Lady Grey" lasted for over an hour. On June 4 ten victims of

the disaster were borne, between rows of sympathetic spectators, headed by a military band and followed by hundreds of mourners, to the church and cemetery in Quebec. the Duke of Connaught was represented by Captain Buller, A.D.C. Among others present were Sir François Langlier, Lieutenant-Governor of the Province, Sir Lomer Gouin, Premier of Quebec, and Mr. Perley, representing the Dominion Government. At that time, it was estimated that 800 bodies were entombed in the sunken ship.

PROMINENT MEN OF THE MOMENT: SOME PERSONAL PORTRAITS.



MR. BUTLER ASPINALL, K.C.,
Who is to represent the C.P.R. at the
"Empress of Ireland" Inquiry.



PROFESSOR JOHN WELCH,
One of the British Assessors to attend
the "Empress of Ireland" Inquiry.



SIR ADOLPHE ROUTHIER,
One of the Canadian Commissioners for
the "Empress of Ireland" Inquiry.



THE LATE EARL OF LUCAN,
Who fought in the Crimea as Aide-de-
Camp to his father.



LORD BINGHAM,
Who now succeeds his father as Earl
of Lucan.



THE BRITISH COMMISSIONER FOR THE "EMPRESS
OF IRELAND" INQUIRY: LORD MERSEY (X) BOARD-
ING THE "MAURETANIA" AT LIVERPOOL.



CARRIED SHOULDER-HIGH AT HENDON AFTER HIS VICTORY IN THE
AIR DERBY: MR. W. L. BROCK, THE AMERICAN AIRMAN, WINNER
OF THE "DAILY MAIL" GOLD CUP.



BACK FROM HIS EXPLORATIONS IN SOUTH AMERICA:
MR. ROOSEVELT WELCOMED IN WASHINGTON WHEN
HE VISITED PRESIDENT WILSON.



AN EMINENT JURIST AND EDUCATIONIST: THE LATE
SIR WILLIAM ANSON, M.P. FOR OXFORD UNIVERSITY
AND WARDEN OF ALL SOULS COLLEGE.



THE LATE COMMANDER ARTHUR
RICE, R.N.,
Drowned in the recent seaplane accident
in Southampton Water.



THE LATE LIEUTENANT T. S.
CRESSWELL, R.M.L.I.,
Drowned in the recent seaplane accident
in Southampton Water.



THE LATE CAPTAIN KELSEY,
Leader of the Cape-to-Cairo Motor-Car
Expedition, who died of injuries inflicted
by a leopard.



THE LATE DR. PAUL VON MAUSER,
The inventor of the famous "Mauser"
rifle which is used by the German
infantry.



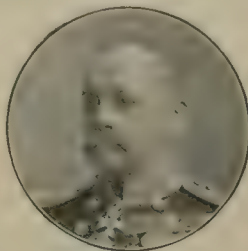
AN EMINENT JURIST AND JOURNALIST: THE LATE
SIR DOUGLAS STRAIGHT, ONCE AN INDIAN JUDGE;
LATER EDITOR OF THE "PALL MALL GAZETTE."



THE LATE JUDGE AUSTIN,
Who had been County Court Judge at
Bristol since 1892.



LORD SAYE AND SELE,
Whose name was mentioned during
the Army Canteen Case.



ADMIRAL SIR PERCY SCOTT,
Who says Dreadnoughts have been ren-
dered useless by Submarines and Aeroplanes.



DR. M. R. JAMES,
Provost of King's College, Cambridge,
re-elected Vice-Chancellor of the University.



DR. F. S. HEWITT, M.D.,
Appointed Surgeon-Apothecary to the King,
and Apothecary to His Majesty's Household.

THE "EMPRESS OF IRELAND" DISASTER: THE COLLIER'S COMMANDER.

AFTER A PHOTOGRAPH BY TOPICAL PRESS.



THE CAPTAIN OF THE "STORSTAD," WHICH WAS IN COLLISION WITH THE C.P.R. LINER AND SANK HER IN THE ST. LAWRENCE: CAPTAIN ANDERSEN, WHOSE STORY OF THE ACCIDENT DIFFERS FROM THAT OF CAPTAIN KENDALL.

In the course of an official statement issued on behalf of Captain Andersen, commander of the collier "Storstad," which was in collision with the "Empress of Ireland" and sank her, it is said that after the disaster the "Storstad" manoeuvred as close to the "Empress of Ireland" as was safe in view of the danger of injury to persons already in the water. "The 'Storstad' at once lowered every one of her boats and sent them to save the passengers and crew of the 'Empress of Ireland,' although

she herself was in serious danger of sinking. . . . In all about 350 persons were taken aboard. Everything the ship's stores contained was utilised for their comfort. The clothes of those on board the 'Storstad' were freely given and every possible assistance rendered. The statements which have appeared in the Press indicating that there was the slightest delay on the part of the 'Storstad' in rendering prompt and efficient aid do cruel injustice to the captain."

THE CAMERA AS RECORDER: NEWS BY PHOTOGRAPHY.



THE DERBY OF THE AIR PHOTOGRAPHED FROM THE AIR: FLYING-MACHINES AT THE STARTING-POINT AT HENDON AS SEEN FROM VERRIER'S BIPLANE.

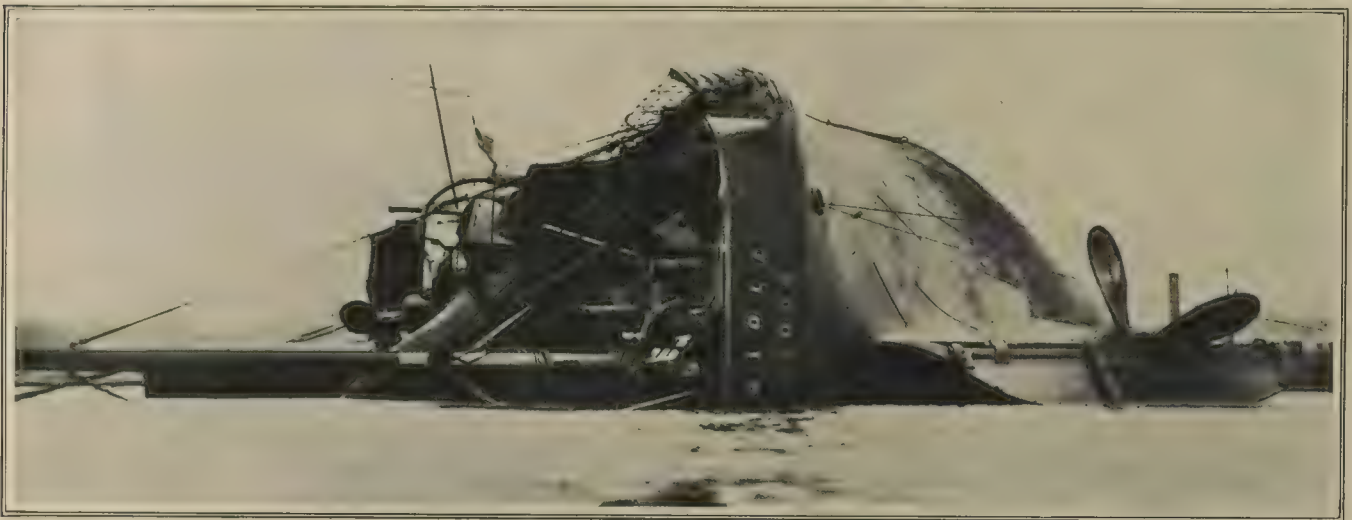
The postponed Derby of the Air took place on June 6. It was the third of its kind and consisted of a flight over a course of 95 miles round London, starting from and finishing at the Hendon Aerodrome. The event was won by an American airman, Mr. W. L. Brock, who flew on a Morane monoplane, with



PHOTOGRAPHED FROM A COMPETITOR IN THE DERBY OF THE AIR: THE CROWD AT EPPING TAKEN BY A PASSENGER ON VERRIER'S HENRY FARMAN BIPLANE.

an 80-h.p. Gnome engine, and completed the distance in 1 hour 18 min. 54 sec. There was considerable difficulty in finding the way owing to mist, which in some places might fairly be called fog. M. P. Verrier carried a passenger on his Henry Farman biplane, and the passenger took these photographs.

Photos. Illus. Bureau.



SUNK WITHIN TEN MINUTES AFTER THE BOW OF THE "CORINTHIAN" HAD OPENED HER UP AS THOUGH SHE WERE MADE OF CARDBOARD: THE WRECK OF THE "ORIOLE" IN THE THAMES—AT LOW WATER.

Shortly after ten o'clock on the night of Saturday, June 6, the "Oriole," a steel screw-steamer of 1510 tons, the property of the General Steam Navigation Company, was in collision with the Allan liner "Corinthian" in the Thames and sank in less than ten minutes. Her three passengers and a crew of twenty-one were saved. The "Oriole," a cargo-boat, was outward bound for Granton; the "Corinthian"

was completing a voyage from Canada to London. The collision occurred off Charlton Bank, East Greenwich. The chief officer of the "Corinthian" has said that the bow of the "Corinthian" opened up the "Oriole" as though she were made of cardboard, and they could see right into the stokehold. The sunken vessel lay on her port side across the middle of the river.



WHEN THEY WERE ADDRESSED SEVERAL TIMES BY SUFFRAGETTES: THE KING AND QUEEN, ACCOMPANIED BY PRINCESS MARY, AT THE HORSE SHOW AT OLYMPIA.

The King and Queen, accompanied by Princess Mary, visited the Horse Show at Olympia on June 8. They had only just entered the Royal Box when a Suffragette called out an appeal, was seized by a spectator, and was carried out by two policemen. Other disturbances followed, and some half-a-dozen



Photos. Illus. Bureau.

OF THOSE WHO HISSED AND BOOED THE INTERRUPTING SUFFRAGETTES: PART OF THE GREAT CROWD AT THE HORSE SHOW AT OLYMPIA DURING THE ROYAL VISIT.

interrupters were hustled out on several occasions. The public present cheered as the first ejections were made, in approval of the police, and in sympathy with the King and Queen; after the other disturbances they hissed and booed the Suffragettes.

The Lady of Fashion.



Watching a State Procession during the Second Empire.

(Continued overleaf.)

The Lady of Fashion.



The Fashionable Promenade during the Second Empire.

This is what Odol does!

By the authorities
on Modern Science

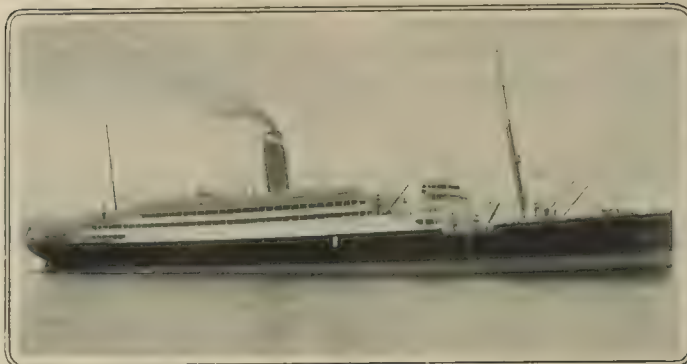
Odol

has been proved
the best
for cleansing Mouth and Teeth.

A NEW R.M.S.P. LINER.

AS is well known, the R.M.S.P. Company is the oldest of our great shipping companies, and it has shown commendable enterprise. The fleet has been built up by the addition of a large number of specially designed and equipped ocean liners of great size and power. The R.M.S.P. *Alcantara*, the largest and latest addition to the fleet, will thoroughly maintain the traditions of the company; nothing has been spared to make her the finest vessel in the Brazil and River Plate trade, and she is a concrete example of that policy which the chairman, Sir Owen Philipps, has so aptly described as "both progressive and conservative."

The *Alcantara*, which recently left Belfast for Southampton, was constructed by Messrs. Harland and Wolff, Ltd., is nearly 600 feet long by 67 feet beam, and has a gross tonnage of about 15,800. She is a very strongly built ship, with water-tight bulkheads, and a double-bottom extending the whole length of the vessel. There is an extensive refrigerating installation to meet the demands of the frozen and chilled meat trade. The vessel is constructed



THE LARGEST AND LATEST ADDITION TO THE ROYAL MAIL STEAM PACKET COMPANY'S FLEET: THE NEW LINER "ALCANTARA," THE FINEST VESSEL IN THE BRAZIL AND RIVER PLATE TRADE.

furnishings all that could be desired. The first-class public rooms and state rooms are large, airy apartments, handsomely furnished and decorated, and extremely comfortable;

there are suites-de-luxe consisting of bedroom, sitting-room, and bath-room; inter-communicating state cabins, with a bath-room attached; and numerous single and double berth rooms, fitted with bedsteads instead of berths. Most of the inside cabins are arranged on the tandem principle, which provides natural light and ventilation, and all of them are very prettily decorated and fitted with electric fans. The first-class dining-saloon is situated on the middle deck—a beautiful apartment panelled and framed in white and gold, "Adams" style, and will seat nearly 400 people at small round and also rectangular tables arranged on the high-class restaurant plan. A children's saloon adjoins the dining-saloon, separated from it only by a glass

telegraphy, of course, is installed on the *Alcantara*; and in addition there are submarine signalling, Morse lamp and semaphore signalling, and, in fact, every modern improve-



LUXURIOUS SLEEPING ACCOMMODATION ON BOARD THE "ALCANTARA": A ROOM WITH BEDSTEADS INSTEAD OF BERTHS, AND BATH-ROOM ATTACHED.

to carry a large number of first, second, and third class passengers, who will find their respective apartments and

screen (with sliding panels). There is also a children's play-room on the boat-deck, which, with its picture frieze,



DECORATED IN ADAMS STYLE, AND CAPABLE OF SEATING 400 PEOPLE: THE FIRST-CLASS DINING-SALOON ON THE "ALCANTARA."

ment that could possibly promote the safety and well-being of those on board.

Every morning at breakfast take a draught of Sanatogen.

This will give you that extra nerve-energy which makes you feel "fit" and fresh all day.

Let us send you the first tin, Free.

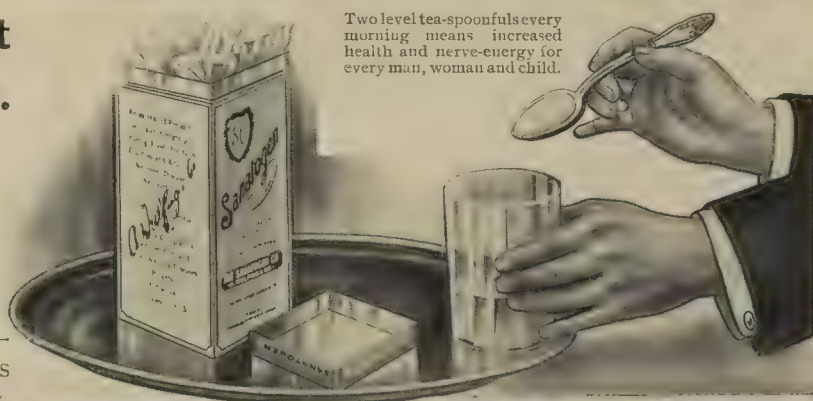
Sanatogen in the morning means a better day's work—means increased energy and staying-power—means that you feel brighter, fresher, and keener all day. Try it!

Sanatogen's power to *increase* Nerve-Energy has been definitely proved. In the words of Sir Charles A. Cameron, C.B., M.D., etc., President of the Royal Institute of Public Health:—

"Sanatogen is an excellent nerve-food, of the highest nutritive value, easily and completely digested."

Write to-day for a Free Tin.

Never forget that Sanatogen is a *food*, not a medicine or a "secret remedy." It increases nerve-energy by *feeding* the nerves—not by goading them with drugs or stimulants. Its action is as *natural* as that of any ordinary food: it must do good, and it cannot do harm. That is why doctors give it even to babies. And that is why so many people, whose work makes great demands on their nerve-energy, take Sanatogen regularly, all the year round—not as an occasional "tonic," but as a part of their daily diet. You should do likewise, if you want to keep your nerve-energy at the highest pitch. Write, mentioning this paper, for a Free Tin of Sanatogen to A. Wulff & Co., 12, Chenies Street, London, W.C. You can buy Sanatogen at any Chemist's, from 1s. 9d. to 9s. 6d. per tin.



Two level tea-spoonfuls every morning means increased health and nerve-energy for every man, woman and child.



Mr. Henry Arthur Jones.



Sir F. Milner.



Mr. Hall Caine.



Mr. Landon Ronald.

"Sanatogen seems to me a very valuable food and nerve-tonic. I have several times taken a course of it when I have been run down and always with good results."

"Sir Frederick Milner was much run down from overwork when he took Sanatogen, and it certainly did good. It seems both to nourish and give strength."

"My experience has been that, as a tonic nerve-food, Sanatogen has on more than one occasion done me good."

"I have been taking Sanatogen, and think that it has decidedly helped me to get through the extremely arduous work that I have had to do during the past few months."



DOOM OF THE HAIR - DYE!

**Marvellous Discovery by which Grey and White Hair
Recovers its Lost Colour by New Natural Process.**

ROYAL HAIR SPECIALIST ENABLES READERS TO TEST THIS METHOD FREE.

Hair-dyes are doomed.

This is the opinion of all who have seen their grey or white hair recover its lost colour under the influence of the new "Astol" treatment.

THE "ASTOL" METHOD.

The "Astol" method is one of the most marvellous discoveries of the century. Instead of applying an artificial pigment to grey hair, as a dye does, "Astol" reawakens the colouring power of the hair itself. In other words, it puts new life into the pigment-cells situated at the roots of the hair. These pigment-cells, reawakened and revitalised by "Astol," immediately begin to supply the grey or white hair with the long-lost natural colour.

"Astol" proves that what has been lost can be found; for the colour it restores to your hair is of precisely the same shade and depth that your hair possessed in days gone by—before it became grey or white.

TEST IT—GRATIS.

Through the generosity of a world-famous hair-specialist, all sufferers from loss of hair-colour can test the marvellous powers of "Astol" free of charge.

"Astol" is the discovery of Mr. Edwards, whose "Harlene" and "Hair-drill" are daily used by 5,000,000 people, and who wishes its merits to be known to every lady and gentleman whose hair is grey or white.

Accordingly, he will send to all who use the coupon printed below a complete trial supply, with illustrated book describing the discovery—free of charge.

DYES ARE DANGEROUS.

Dyes are objectionable things. Some are sticky, others have an unpleasant smell, nearly all stain your fingers, linen, pillow-cases, etc., and "run" when your hair is washed. A further disadvantage of using dyes is that they have to be constantly reapplied. Then, again, dyed hair can usually be detected, and people make unpleasant remarks about "So-and-so and his (or her) dyed hair."

Dyes, too, injurious to the structure of the hair, even bring about a condition of Baldness.

Most serious-thing of all, dyes often injure the health of those who use them, causing skin-trouble and even blood-poisoning.

"ASTOL" BUILDS UP THE COLOUR-CELLS.

You avoid all these risks and disadvantages by using "Astol"—which brings back the lost colour to



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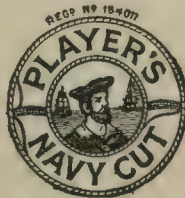
"The Illustrated London News," June 11, 1914.

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ART NOTES.

MR. LAVERY more than fills the Grosvenor Gallery, the canvases run over into the corridors. Evidently he finds he can call upon any of his periods without shame. Here pictures of the eighteen-eighties are hung with the last bright things made in Morocco, under the sun of 1914. In the whole range of portraits and landscapes there is no single contradiction. Apart from the fact that he has grown young apace, Mr. Lavery proves himself to be the least puzzling of painters. Even when a few years ago he discovered the Near East and called the sun his own for the first time, he did so without deserting his old position. The girls who blink on the glaring sands of Tangier are shown in every brush-stroke to be the rightful nieces of "The Lady in Pink" (lent by M. Rodin) of 1896 and of the "Lady in Black" of 1894.

In "The Tennis Party" (lent by the Neue-Pinakotheek, Munich, and painted in 1886) Mr. Lavery's pigment has the surface of Paris and a general look of the Continent; a little later the Whistler influence is at work, and both Paris and Whistler have in more or less mild solutions continued ever since to get into the setting of his palette. Nothing new has been admitted; Mr. Lavery has shrugged his shoulders at innovation. The only change he cannot shut out is the gradual extension of his own powers. Having been for twenty years content with the satisfactions of his craft, he is now learning the joy of it. He is the same as before, but with the difference that

the sun makes. This is no figure of speech; he has really warmed to his work under brighter skies.

Steinlen makes another appearance in the collection of lithographs and etchings at Mr. Gutekunst's Gallery in

papers sold on the pavement. With success he has become self-conscious. The weekly cartoons done, ten years ago, without a thought for fame or even for their merit are infinitely more interesting than the things that are, in a sense, fitter for Mr. Gutekunst and the collectors.

Forain's work, on the other hand, has the stuff in it that can carry a big mount and a fair price. He gives quality to his washerwomen; they may move in the best society of the most fastidious portfolios. Toulouse-Lautrec, also conspicuous on Mr. Gutekunst's wall, does the same thing, but with too much effort. His technique has a parallel in the extreme manners *d'une grande dame très-moderne*.

The Fine Art Society shows a collection of the clever and dainty drawings that are supposed to assist in the robing of the modern woman. It is, fortunately, not always easy to discover the exact relation between a Bakst drawing and the real young women who make Bond Street beautiful, and of the six drawings by Bakst here shown none is, strictly speaking, a fashion-plate. More to the purpose are the lively and pretty designs of Charles Martin and Georges Lepape.

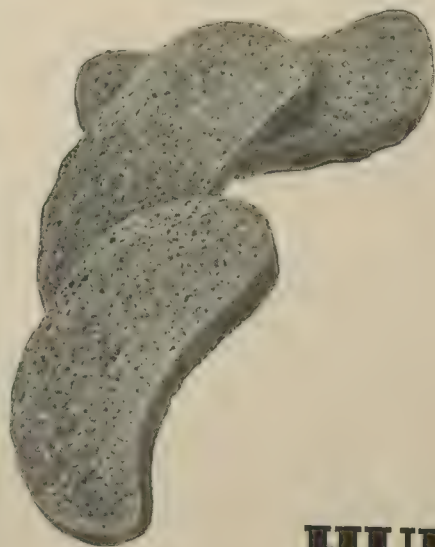
The illustration of poetry is always perilous. Blake added nothing to his lyrics by setting them in coloured borders and making little pictures in his margins. There is an instinct that leads us to prefer our poetry plain; and it is with such prejudices that Miss Hurdart must cope when she shows her pictures of "The Hound of Heaven" at the Baillie Gallery. That she succeeds at all in such a task is remarkable. E. M.



ONE OF THE MOST LUXURIOUS IN LONDON: THE NEW LOUNGE OF THE HOTEL VICTORIA IN NORTHUMBERLAND AVENUE. Various improvements have just been made in several of the Gordon hotels, the most important being the construction of a lounge in the Hotel Victoria, Northumberland Avenue. In celebration thereof the Earl of Bessborough, the chairman of the company, presided at a luncheon there recently. The entire space on the ground floor in the centre of the building is now devoted to the lounge, which is one of the most luxurious in London. Various marbles have been used with fine effect. The dining-room and other apartments of the Victoria have been redecorated, and the ladies' dressing-room has been remodelled and modernised. Improvements have also been made at the Grand Hotel and the Métropole, as well as at the Brighton, Folkestone, and Margate establishments of the company.—[Photograph by Belford Lemere and Co.]

Grafton Street. But Steinlen does not prosper as a gallery artist. He belongs to the pavement, and to the

Heaven" at the Baillie Gallery. That she succeeds at all in such a task is remarkable.



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MUSIC.

THERE was an extremely interesting revival of "Otello" at Covent Garden last week, with M. Franz in the name-part, Scotti as Iago, and Melba as Desdemona. M. Franz made the title rôle a very full-blooded one, and the clarion quality of his high notes was heard to great advantage. Melba sang with her usual purity of tone, but she did not give the part the grace of movement that it calls for, and her work on the dramatic side left much to be desired. Scotti was splendid, though he was forced to use his voice with obvious discretion in the upper register. To study production all the time and yet to act with intense devotion and conviction, this was a great accomplishment and one that the house recognised very gladly. Signor Polacco conducted with discreet vigour, and there seemed to be a general feeling among the audience that a work well worth reviving had been worthily revived. Mme. Muzio is to take the part of Desdemona at the second performance of "Otello," and the contrast between Melba's lyrical treatment and Mme. Muzio's inevitably dramatic treatment of the rôle cannot fail to be of interest, for "Otello" is one of the operas that seem to supply in the orchestra whatever element may be lacking on the stage. The revival of Charpentier's "Louise," with Edvina in the name-part and M. Franz as the lover, is Covent Garden's further addition to the musical interest of the passing week.

The revival of "Ivan the Terrible" at Drury Lane in the slightly mutilated form of last season has excited the greatest enthusiasm. Rimsky-Korsakoff's opera is beautifully written, and would be worth hearing and pondering even though Chalapine were not in the cast. It gives the audience a series of delightfully unfamiliar pictures, set to music that reflects all moods, can be gay, sombre, and dramatic in turn, and is distributed to orchestra and singers in the cleverest and most effective fashion imaginable. "Ivan the Terrible" has two distinct aspects, the musical and the dramatic; it would make a splendid play, it is a most attractive opera, and no higher compliment can be paid to the company than to say that if the words were spoken instead of being sung it would not be necessary, from the point of view of drama, to change a member of the company, from Ivan himself down to the girls in the garden, the crowd in the streets, or the soldiers in the



A SINGER WHO HAS MADE A TRIUMPH AT DRURY LANE: MME. FRIEDA HEMPEL.

The brilliant singing of Mme. Frieda Hempel has been one of the features of the Beecham opera season at Drury Lane. She has been especially successful in Strauss's "Der Rosenkavalier," and in Mozart's "The Magic Flute." The music of the latter is extremely difficult to sing, and Mme. Hempel's part, that of Queen of the Night, ranges over two and a-half octaves. She took it with consummate ease. Her voice combines the qualities of a lyric soprano and a coloratura singer.

Photograph by Gerlach.

camp. M. Emile Cooper, who conducted Russian opera at Drury Lane last year, is back at the conductor's desk, and it is hard to imagine a better choice—he is so conversant with the scores, so discreet, so helpful to the singers. The current programme at Drury Lane is discussed in another part of the paper: the Russians are creating an enormous interest in musical circles just now.

Although Mme. Tetrassini has not been singing in Grand Opera this season, she has returned to London, and drew a very large audience to the Albert Hall without the assistance of an orchestra, but with the aid of several artists of established reputation, including Mme. Ada Crossley, Mr. Ben Davies, Mr. Fransella, and Miss Isolda Menges. The prima-donna's reception was of the heartiest, and was well deserved.

Not very long ago Miss Florence Macbeth made a successful début as a singer in London, and was engaged to sing in opera in America. She returned to town lately, and was heard at the Queen's Hall last week in an orchestral concert under the direction of Signor Camilieri. Those two tiresome old operas, "La Sonnambula" and "Lucia di Lammermoor," provided Miss Macbeth with full opportunity of showing her vocal range and dexterity to a very appreciative audience.

It may be doubted whether London's musical activity has ever been so pronounced as it is just now. Apart from the record fortnight of new work at Drury Lane and a series of thoroughly interesting performances at Covent Garden, the concert-halls are being filled by those who respond to the invitation of the most popular conductors, singers, players, and orchestras. Mme. Clara Butt and her husband have been singing at the Albert Hall; Nikisch has been conducting at the same house and at Queen's Hall; Mme. Gerhardt is singing at Bechstein's. M. de Pachmann will be at the Queen's Hall this afternoon (June 13). On Friday next Fräulein Frieda Hempel, who has been singing so finely at Drury Lane, will be the soloist at a concert by the Queen's Hall Orchestra under Mr. Percy Pitt's direction. M. Mlynarski is giving a series of concerts devoted to Slavonic music. It must be hard for musicians whose accomplishments are sound rather than sensational to secure an audience or even a hearing at the present time.



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boarding-houses and private lodgings. There are two good golf courses, lawn-tennis can be enjoyed near at hand, and the immediate neighbourhood, with its moors and parks, affords a variety of pleasant walks, as to Birk Crag or Harlow Moor. Good hunting can be had in its season; while for the motorist and the cyclist there are many trips to be made to places of interest. York, with its glorious old minster, is within easy reach by car or cycle, or, if desired, by train; and the grand ruin of Fountains Abbey, standing by a stream in lovely woods, is only fourteen miles from Harrogate. For those who cannot go far afield there are abundant means of amusement in the town itself. At the theatre all the London successes are staged; while the Kirsaal orchestra is one of the finest in the kingdom, and famous singers and variety entertainers are constantly engaged. Music is provided daily by the Corporation Band in the Valley Gardens, the fashionable rendezvous of Harrogate, where the Tea House is a centre of attraction; and in the Crescent Gardens,



Photo. Robinson Co.

SOCIAL DELIGHTS AT "THE QUEEN OF INLAND WATERING-PLACES":
AT THE TEA HOUSE, VALLEY GARDENS, HARROGATE.

We have said little of the medicinal side of life at Harrogate, but that is rather a matter for private investigation, and full particulars of the various treatments can be found in the illustrated booklet published by the Corporation. It is sufficient to quote from an article therein by Mr. George R. Sims: "Harrogate proudly calls herself 'The Queen of Inland Watering Places,' and no visitor will dispute her right to wear the crown. . . .



LUXURIOUS TRAVEL ON THE WAY TO THE FAMOUS YORKSHIRE SPA: A GREAT NORTHERN RESTAURANT-CAR, ARRANGED FOR PARTIES OF THREE OR FOUR.

all the curative virtues of over-sea watering-places rolled into one—or rather, gathered together in one place? Harrogate, the famous Spa of the Yorkshire moors, where bracing air blows over delightful scenery, possesses no fewer than eighty-seven mineral springs, each with certain distinct properties of its own, and provides the daily application, all the year round, of over sixty different treatments. What could the heart of the cure-seeker wish for more? And, as has been said, Harrogate is most easy of access. From London, thirty expresses daily run thither from King's Cross, and the Great Northern makes the journey itself a pleasure and a rest-cure by the comfortable accommodation it provides for passengers on its trains. The restaurant-cars, for example, are very cosily arranged, like a first-class restaurant, with little tables where parties of three or four may dine together *en route*.

And when the visitor arrives at Harrogate, what does he find? He finds a spacious town of handsome buildings and broad green open spaces, and possessing, besides its curative institutions, all the means of recreation and amusement, outdoor and indoor, which aid so much in the restoration of health, and which render it an excellent centre for the holiday-maker pure and simple as well as for the invalid. The accommodation for visitors is plentiful, and of a kind to suit all purses, ranging from great hotels, equipped with every modern luxury, to homelier and cheaper hostels, together with numerous



Photo. Robinson.

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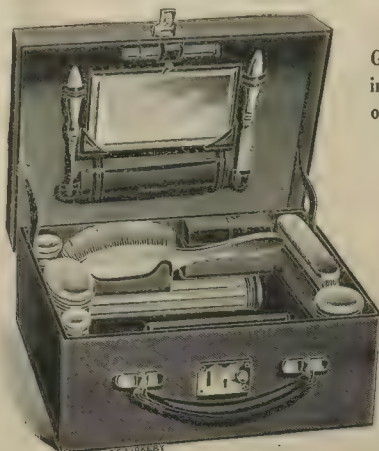
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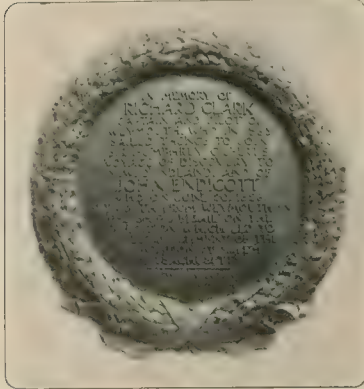
NOTE.—A beautiful reproduction in colours of the above picture will be sent to any customers and friends upon receipt of three stamps (to cover postage and packing) on application to the Head Offices, 26, Holborn, London, E.C.

NEW NOVELS.

"The House in Demetrius Road" (Heinemann) is a strong piece of vivid writing—the best novel, in our opinion, that Mr. J. D. Beresford has written, and that is high praise of the author of "Goslings" and "Jacob Stahl." The truth is that Mr. Beresford rises, in the new book, above the temptation to express his power by being brutal. For the first time, exploring human nature, he keeps on a high level, finding ethics more engrossing than the ferment and the aberrations of a sex-ridden species. It is true that one motive behind Martin Bond is sex, for it is evident to the reader long before Martin knows it that he loves Miss Hamilton from the beginning; but there are other issues besides the paramount one. The psychology of "The House in Demetrius Road" is profoundly true: just so would a man of Martin Bond's age and temperament advance and recede in his affection for Greg; while his

love for the woman would move steadily and unceasingly towards its goal. There lies the difference between friendship and love. . . . The fight for the reclamation of Greg is powerfully told, and the reader shares the suspense of the two would-be saviours. The cunning and the insight of a clever drunkard are laid bare. The book ends with the release of the plucky couple, but not with their victory. This is not a fairy-tale, but a page torn out of life, and poor Robin Greg was, of course, a hopeless case.

"Full Swing." Nothing very emphatic can be said about "Full Swing" (Cassell) either in praise or blame. It would pass in the crowd of mediocre novels if it did not happen to be by Frank Danby, who has done some striking work in her earlier novels. Here, to tell the truth, she seems weary, and we are afraid her lassitude



UNVEILED BY MRS. JOSEPH CHAMBERLAIN: A MEMORIAL TO HER ANCESTOR, JOHN ENDICOTT, AND RICHARD CLARK, AT WEYMOUTH.

Mrs. Joseph Chamberlain, formerly Miss Mary Endicott, is a daughter of Judge Endicott, of the U.S.A., and a descendant of John Endicott, who, in 1628, sailed from Weymouth on a pioneer expedition to Massachusetts. Richard Clark sailed from Weymouth, in 1583, to join Sir Humphrey Gilbert in his voyage of discovery to Newfoundland.



AN IMPORTANT AMALGAMATION IN WATCH-MAKING AND JEWELLERY: ONE OF MESSRS. S. SMITH AND SON'S ESTABLISHMENTS.

Messrs. S. Smith and Son, the well-known watch, clock, and speedometer makers, established in 1851, have recently acquired the business of the Association of Diamond Merchants, as well as a factory in Great Portland Street. There some 300 men are employed making the articles sold at Messrs. Smith's new premises at 6, Grand Hotel Buildings, Trafalgar Square, and at 68, Piccadilly. They have a wonderful stock of watches, clocks, and jewellery, including a splendid collection of pearls.

will convey itself to her readers. Perhaps part of the trouble can be attributed to the character of Agatha, who is as stupid and as obstinate as a mule when she touches the great issues of life. The aristocratic figures in "Full Swing" are not impressive, and if the author were not convinced in her own mind of their proud breeding, we should suspect them of



PRESENTED BY THE STAFF OF LIBERTY AND CO. TO THEIR CHIEF: THE ACADEMY PORTRAIT OF SIR ARTHUR LIBERTY BY MR. ARTHUR HACKER, R.A. The portrait was presented to Sir Arthur Liberty by the staff and workers of Liberty and Co., the famous Regent Street firm, in honour of his knighthood. The firm is starting a benevolent fund for its employees, on a co-operative basis, and Sir Arthur has given £5000 towards it.—[Photograph by Dixon.]

being "the common people." "Full Swing" is a readable book, but no more.

Commerzienrat Carl Paul Goerz, head of the well-known Goerz Optical Works, has been given the honorary degree of Doctor of Engineering by the Technical High School at Charlottenburg. This honour was bestowed in recognition of his efforts in the development of the German optical industry, in the advancement of photographic optics, and in the construction and technical improvement of optical and measuring instruments.

During their stay in Vienna the Committee of the European Tour of the Hotel Men's Mutual Benefit Association of the United States and Canada, with a party of about sixty, were accommodated at the Grand Hotel. On leaving the hotel, the President, Mr. W. Tierney, handed to the Manager, Mr. A. Hess, a complimentary resolution.

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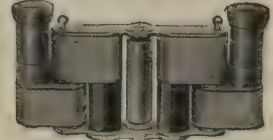
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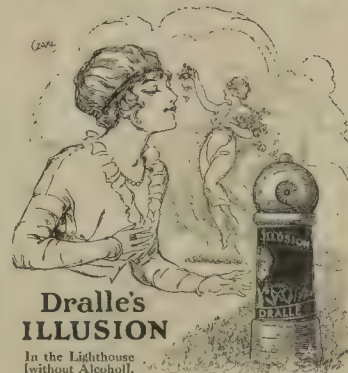
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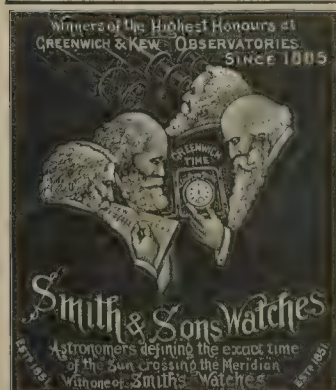
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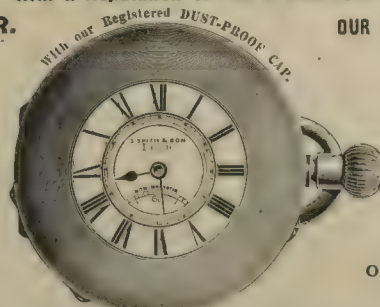
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THE TRIUMPH OF RUSSIA AT DRURY LANE.

RUSSIAN art is being taken at the flood just now, and if the flood does not lead on to fortune those who have occasioned it, there can be no doubt that it will conduct them to a pleasant notoriety. Whatever the secret of the Russians' success, there has been nothing like it for many years past. No production seems to fail: opera succeeds to opera and ballet to ballet, and in every new production there is something that people are anxious to hear or to see more than once. Is there any permanence in all this? Will Russian music and Russian dancing take a modest place by the side of French, German, and Italian work? There seems, at time of writing, more chance that the new operas and ballet will affect profoundly the whole foundation of middle and western European art-work, and for reasons sufficiently obvious. In the first place the Russians take advantage of all the arts in order to make the strongest possible appeal to ear and eye. Take the case of Rimsky-Korsakoff's ballet-opera, "Le Coq d'Or." It is founded upon one of Pushkin's fairy stories, a story so over-brimming with satire that performance is forbidden in St. Petersburg. Pushkin tells of a King who

surrenders himself to sleep and commits the care of his kingdom to the shrill-voiced golden fowl. The King's sons die in battle; the King does but go to sleep again; and when at last he is roused to visit the hold of war, and is favoured by a fairy whom he wishes to marry, the golden bird claims the bride as his reward, and the King is driven into the sleep from which nothing will disturb him evermore. The story is weird, the music beautiful, the dresses quaint, and the setting sufficiently grotesque; but the special point of notice is that the leading rôles are doubled—they are danced and sung—a development of most interesting and significant kind. It shows that the art of the dancer is to take its place on even terms with the art of the singer; the musician will cater for both, and the designers of scenery and dresses are no less important than any other contributors to the composite entertainment. Even the chorus has been elevated: the old days when a mere untrained crowd may

have sufficed will not return; the Russians rely upon the active intelligence of every member of their company. If they had done nothing more than this they would have deserved well of opera. The old-time chorus is certainly damned, and if the Russians can kill it, so much the better: we are all so tired of those courtly ladies and gentlemen who look as though they had been dragged from their barrel-organs, thrust into ill-fitting clothes more or less tawdry and bizarre, and sent to make a noise unbeked in aid or in abuse of some rotund soprano or Machiavellian baritone.

Satire plays a living rôle in modern Russian work. Stravinsky is a master of it; let his ballet "Petrouchka" bear witness. So, too, will his new opera, "Le Rossignol," founded upon the exquisite fairy story of Hans Christian Andersen. From the time when the fisherman hears the nightingale

by the lake side, and only the kitchen-maid recognises the singer, down to the hour when the nightingale lures Death away from the Emperor of China and sends the dread spirit rejoicing to his kingdom, there is a note of satire dominant everywhere. The gentle note of Andersen is strengthened and made bitter by Stravinsky, who has piled discord upon discord, and employed some of his



DECORATED WITH A FRIEZE ILLUSTRATING INCIDENTS OF ELIZABETHAN TIMES: THE "RALEIGH" ROOM IN THE CARLYLE CLUB—A NEW DEPARTURE IN CLUBLAND. The new Carlyle Club in Piccadilly is as remarkable for its decorations and furniture as it is for the novel services which it provides for its members and its general spirit of innovation. The "Raleigh" Room, for instance, which is by Waring and Gillow, commemorates Sir Walter Raleigh and the other great Elizabethan adventurers. Their coats-of-arms are on the windows, and a spirited frieze depicts incidents of the time of Queen Bess.—[Photograph by Campbell Gray.]



A PROSPEROUS CANADIAN PORT: THE HARBOUR OF BELLEVILLE, ONTARIO.

Belleville is a thriving town charmingly situated on the river Moira at its confluence with the Bay of Quinte, Ontario. The Hastings district, of which Belleville is the county town, is noted for its dairy produce and fruit, and there are good opportunities for settlers in that part of the province.

instruments in fashion that must make the writers of old-time text-books turn in their graves. Yet, for all his liberties with convention, those who have seen the opera are delighted, and accept it as a further manifestation of the new movement. Stravinsky can juggle with his orchestra in a way possible to only one or two living men, and if he is safe to push legitimate effects over their proper boundaries, much will be forgiven to him. They say in Paris that Mme. Dobrowolska's singing in the name-part atones for many of the ear-straining harmonies in which the musical thought is set. Another work now due in London is Steinberg's ballet, "Midas," in which Adolph Bohm has created the name-part. The story is of the contest between Pan with his pipes and Apollo with his lyre, of the verdict of Midas that Pan's music is best, and Apollo's revenge that saddles the unfortunate musical critic with ass's ears. Musically, the work is extremely well reported.

In the fortnight that opened on Monday last (June 8) Drury Lane proposes to present no fewer than nine novelties

(Continued overleaf)

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Doubtless, Shakespeare, Spenser, Sidney, Jonson, and other great luminaries of that age appreciated it—it touched them with poetic power.

On festival occasions it was diffused through water, and in this form received many fanciful names all suggestive of Health, and Song, and the Mystic Moon.

Long afterwards, the discovery of the effervescing principle of champagne by van Helmont, and the subsequent work of Priestley, Lavoisier, Black and others, turned men's thoughts to the production of sparkling non-alcoholic beverages, and appropriately enough, Ireland with its lovely skies and pure crystal waters, became the centre of a great industry.

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(continued.)

in opera and ballet, a feat that has no parallel in the history of Grand Opera in this country. A part of "Prince Igor," the first of the new works, has been seen in London before; the strange dances have been presented both at Covent Garden and Drury Lane in detached form.

We must remember that the new works now being given or about to be given in London are mounted in Paris as well, so that the musical circles of both cities are becoming familiar with art forms of which only a year or two ago they knew nothing. If the popularity enjoyed in Paris and London is permanent, we are on the eve of enormous changes, for the composers of the West will not dare or even wish to ignore the signs of the times; they will cease to pour their new wine into old bottles.

It is well to remember just now that Russian ballet and opera do not exhaust the possibilities of music; they merely amplify them. There were brave men before Agamemnon, and great operas before "Boris Godounov." The disposition to belittle French and Italian work at this moment is extremely foolish and a little ungrateful, for if we had been forced to wait without opera until the Russians came along we should have been poorly off. People of sane mind will not forget the claims of a well-established operatic form because a new one comes along. They will pause to weigh, to discriminate, and to reflect. There is much loose talk going about just now; it is as though we were advised to kill all our horses because of the advent of the motor-car, or to scrap all motor-cars because the reliable aeroplane is coming very near to us.

CITIES AND THEIR "PERSONALITY."

THE name of any city with which we are familiar calls up a mental picture, but we do not always recognise that this city has an informing spirit as well as a distinctive form, a soul as well as a body—in a word, a "personality." We may think of Paris as a city of light and pleasure, of London as a city of wealth and commerce, but in this charming volume, "The Personality of American Cities,"

unreasonable to look in a conventional book of travel. Page after page offers some illuminating passage which shows the heart and soul and brain of the place. Mr. Hungerford is critical withal, tempering enthusiasm with justice. The opening sentence: "There are more things forbidden in Boston than in Berlin—and that is saying much," gives promise of discrimination. We understand why the inner cult of the Boston folk are spoken of as "Brahmins,"

and why we never read of this caste of Boston Society in the newspapers. The particular passage relating to Boston not only suggests that the "best people" are very much alike all the world over, but is typical of the author's method. Satire, not too bitter, pen-pictures not too photographic, shrewd *aperçus* into the very souls of the cities, keep the interest of the reader incessantly alert, while unfailing humour and descriptive power pervade the whole book. Mr. Hungerford makes us understand America and the American people, their old-world courtesy and dignity as well as their modern hustle and pushfulness. It is no new thing to find an American author writing exquisitely, and in this book we welcome a fine sense of words, keen humour, and appreciation of Nature and humanity. The cities whose "personalities" are presented include New York, Brooklyn, Boston, Philadelphia, Richmond, Baltimore, Washington, Charleston, Rochester, Pittsburgh, Cleveland, Chicago, St. Paul, Minneapolis, St. Louis, New Orleans, San Antonio, Denver, Seattle, San Francisco, Montreal, Quebec, etc. There are many photographic illustrations and a clever etched frontispiece of Madison Square, New York, by E. Horter.



SOLDIERS OF NAPOLEON BURIED IN EGYPT AFTER A HUNDRED YEARS: THE FUNERAL PROCESSION IN ALEXANDRIA.

Grim relics of the Napoleonic wars in the form of the bones of French soldiers killed in Bonaparte's Egyptian campaign were recently unearthed near Alexandria. A few days ago the remains were buried with full military honours in the Latin Cemetery at that city. The coffin, covered with the Tricolour, was borne on a British gun-carriage, and the cortege was attended by British, French, and Egyptian officers and officials, Boy Scouts, members of the French community, and detachments of all the British troops.—[Photograph by Underwood and Underwood.]

by Edward Hungerford (Grant Richards), the author, writing with intimate knowledge, reveals great cities of the West with a completeness for which it would be

Quebec, etc. There are many photographic illustrations and a clever etched frontispiece of Madison Square, New York, by E. Horter.

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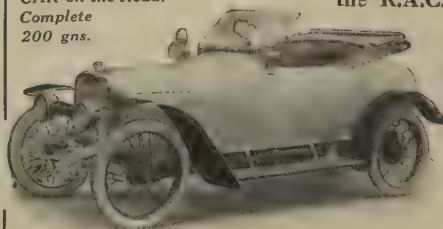
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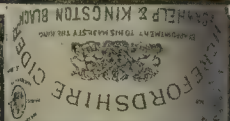
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THE PLAYHOUSES.

"THE DUKE OF KILICRANKIE." AT THE PLAYHOUSE.

SO bright and amusing a play as the late Captain Marshall's burlesque romance, "The Duke of Kilicrankie" deserved a better fate than limbo merely because, ten years ago, it was given an extensive run in London;

Eva Moore's, and Mr. Graham Browne once more in the rôle of the audacious duke, the game is as exhilarating as the conclusion is foregone; and with Miss Marie Illington and Mr. Weedon Grossmith reappearing as the glue-king's widow and her ineane suitor, the farcical scenes of the play run a fast and furious course. Those who cannot enjoy themselves just now at the Playhouse must be hard indeed to please.

"THE CINEMA STAR." AT THE SHAFTESBURY.

"The Cinema Star" has what good musical comedy ought to have, dash and pace. It has also an entertaining story, and keeps it consistently before

has some novelty about it as well as laughter-moving qualities. So that you will see that the new Shaftesbury piece which Mr. Jack Hulbert has adapted from the German, and Mr. Harry Graham has supplied with its English lyrics, not only deserves, but is sure, to be one of the great successes of the season. It has the advantage of introducing in Miss Dorothy Ward a new musical-comedy actress with a fine voice, gifts of mimicry, and a most taking manner, who has leapt at a bound into public favour—a "star" by right of talent, if ever there was one. Supporting her is a first-rate company, which includes many pets of our playgoers—Mr. Lauri de Frece, ever in a fever of excitement as the wife-inspired puritan whose denunciations of the cinema land him in queer predicaments; Mr. Harry Welchman, well provided with songs and dances, in some of which he is partnered by vivacious Miss Cicely Courtneidge; Mr. Lionel Rignold and Mr. George Hestor, as old stagers who get a living out of the picture theatre; and Miss Fay Compton, wonderfully sprightly in a small rôle, out



IN THE MEXICAN PORT CAPTURED BY THE REBELS LAST MONTH: TRANSPORTS AND OTHER VESSELS IN TAMPICO HARBOUR GATHERED ROUND FOREIGN WAR-SHIPS FOR PROTECTION.

The Mexican Rebels, or Constitutionalists, captured Tampico on May 11 after desperate fighting. Foreign residents in the town were much alarmed for the safety of their property, and the United States had to impress upon the Rebel leaders the necessity of protecting it.

Photograph by Illustrations Bureau.

and Miss Marie Tempest had a happy inspiration when she decided to revive it with three of the Criterion cast in their original parts. Besides providing excellent fun and containing an abundance of wit, its plot, when you come to think of it, is not so very far-fetched after all. That a rich young duke, stung to the quick by his lady-love's wilfulness, should carry her off to his Highland home, and hold her a prisoner there till she came to terms, will not seem wholly incredible to those who are aware how much of the old feudal power still persists in certain parts of Scotland. How far he would succeed in such a scheme with the average spirited modern young woman would depend very much on the conspirator himself and the girl's feeling for him. With Miss Marie Tempest as the heroine, a gayer, less earnest Lady Henrietta than

the audience's view. There is, in addition, music of Jean Gilbert's spirited and merry kind, with plenty of taking waltz refrains and well-worked choruses, which is given with the right sort of gusto. And there is fun made out of a film-rehearsal and the quandary of a puritan who disapproves of the cinema, and is shown by that invention ardently embracing a cinema "star," which



SIGNS OF THE FIGHTING THAT LED TO THE CAPTURE OF TAMPICO: REBELS INSPECTING THE FEDERAL GUN-BOAT "VERA CRUZ," WHICH THEY SANK IN THE PANUOCO RIVER.

It was stated that part of the damage done to oil-wells at Tampico during the fighting in May was wrought by shells from Federal gun-boats on the Panuco. On June 8 it was reported that the Rebels were constructing fortifications and had ready five heavy guns, as they expected further attacks from Federal gun-boats.—[Photograph by Illustrations Bureau.]

of which she makes much. Everyone on the stage, in fact, works with a will; and when a little cutting has been done, there will not be a dull moment in the

(Continued overleaf.)

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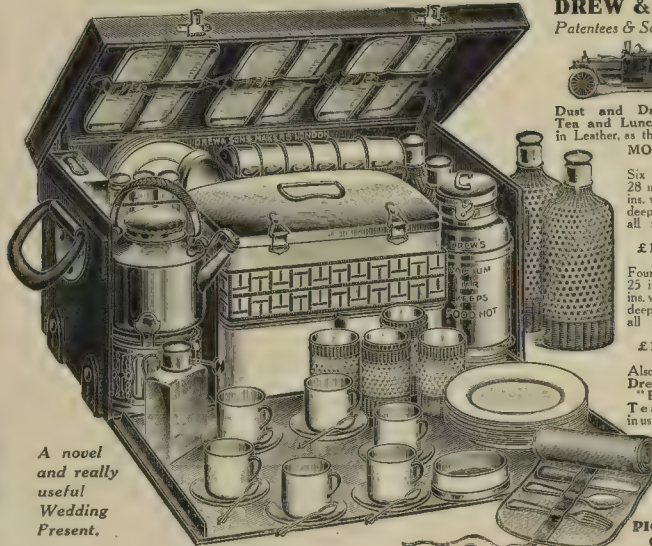
READ page 1. of the Elliman R. E. P. Booklet, 96pp., illustrated, which accompanies bottles of Elliman's Universal Embrocation for Human Use, 1/11, & 2/9, also page 1. of the Elliman E.F.A. Booklet, 72 pp., enclosed in the wrappers of bottles of Elliman's Royal Embrocation for use on animals 1/-, 2/- & 3/6;

Elliman's added to the bath.

Elliman's added to the hot or cold bath makes a silky and antiseptic bath. Experience will show the amount to be added to make the bath agreeable and comforting; from 1 to 3 ounces, according to the size of the bath, is recommended. Added to the hot bath after severe exercise it prevents stiffness. Elliman's added to the hot foot bath is useful to prevent chill from feet being damp. Elliman's may also be used with advantage after heavy walking, for the purpose of dispersing that tired, uncomfortable feeling which so often results, and in which case either hot water or cold water may be used for the purpose of washing the feet. Bathing the hands in hot water with Elliman's added is also beneficial when damp gloves have been on the hands some time, through driving. When there is Eczema or other skin disease Elliman's should not be used.

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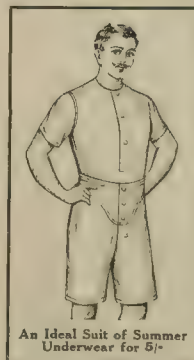


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PLYMOUTH.—Baker Bros., 14, Dean St.
SHEFFIELD.—R. Handberg, Norfolk House.
WOLVERHAMPTON.—A. Hall, Stafford House.

(Continued.) The dresses, at once daring and picturesque, deserve a sentence all to themselves.

THE IRISH PLAYERS AT THE COURT.

The Irish Players made their *entrée* in Synge's masterpiece of folk-comedy, "The Playboy of the Western World," always a safe card to work on London audiences. Not till the latter end of last week did the management bring out a novelty. This took the shape of a three-act piece of Mr. J. Bernard McCarthy's, entitled "The Supplanter." This is strong, tense drama, turning on dipso-mania and the misery in which a victim of the vice may involve his associates. The "supplanter," who is the second husband of an unhappy Irish-woman, wrecks her home and ruins the happiness of his steady and ambitious stepson. In his passion for drink he robs his family of the wherewithal for securing food and paying rent, and finally he steals the savings by means of which the lad is counting on quitting his hopeless surroundings and starting under better auspices in America. This puts the finishing touch to the youngster's irritations. There have been furious quarrels before: maddened by his loss, he kills the despicable bully, and so we get a story, not too well constructed, but told in natural dialogue, relieved by telling comedy, and here and there in its more tragic scenes admirably simple and direct. Miss Eileen O'Doherty gets real pathos into her portrait of the unfortunate wife; Mr. Fred O'Donovan has a fine burst of passion as the cheated youth; Mr. Sydney Morgan's study of the effects of drink is artistically managed; and, as usual with the Irish company, even the smallest part is well played.

A LADY-IN-WAITING TO MARIE ANTOINETTE.

OF the making of books dealing with the period of the French Revolution there is no end, but there is always room for a volume as full of the comedy of life and tragedy of a throne, as is "The Celebrated Mme. Campan: Lady-in-Waiting to Marie Antoinette, and Confidante of Napoleon," by Violette M. Montagu (Evelagh Nash). The author need not fear that her work will become "becalmed in the Arctic Circle of Oblivion": subject and treatment alike render this

culminating in the tragedies of the Revolution; and later we have curious interviews of Mme. Campan with Napoleon; her pride in being directress of the great Imperial Educational Establishment at Ecouen, the poverty and sadness which marred the last years of her life. Many passages might be quoted, each a little word-picture, clear-cut and convincing, such as Henriette's first meeting with Louis XV., who, when she told him that she spoke only two foreign languages, remarked: "Well, that is quite enough to drive any husband quite crazy!" and went off to his hunting convulsed with his own wit.

It was at one of the *Bien-Aimé's bals à bouts de chandelle* that Henriette met her husband, M. Campan, whose real name was Berthollet; and upon her marriage she was appointed waiting-woman to the Dauphine. We are told *Mesdames* were very popular with bishops in Lent, as they possessed a cook who was renowned for "turning fish into meat." Mention is made of the Queen's extravagance in dress, although it "pales before Josephine's mania for buying new clothes." There is a curious story of a portent: the sudden going-out, one after the other, of four wax candles on the dressing-table of the Empress, quickly followed by the death of the little Dauphin.

The brutalities of the Revolution are vividly described, and there is a pathetic account of the last interviews of Mme. Campan and Mme. Augucé with the King and Queen before their execution. The second part of the volume shows us Mme. Campan as the governess of the Bonapartes, and the stories of Napoleon throw considerable light upon the character of the First Consul: generous, fond of children, and a "lightning" matchmaker. The volume is illustrated with many portraits.



ONE OF TWENTY POPULAR EAST COAST RESORTS ADMIRABLY SUITED TO AN EARLY HOLIDAY: GORLESTON-ON-SEA.

The earlier holiday movement, which the railway companies and the holiday resorts have co-operated in promoting, has become very popular this year. The Great Eastern, which touches about twenty pleasant seaside places on the East Coast, has provided many facilities, in the shape of excursions and cheap tickets, for the early holiday. Golf at Gorleston, Cromer, and Southwold is now much in favour all the year round; and at Gorleston, Southwold, and Lowestoft musical entertainments have begun earlier this year.

impossible. Whether we are shown the early years of Henriette Genest, who at fourteen was "in danger of becoming a blue-stocking"; her introduction to Court life as *lectrice* to *Mesdames de France*, the daughters of Louis XV.; her experiences as Lady-in-Waiting to the young wife of the Duc de Berri, afterwards Louis XVI.; or as the governess of the Bonapartes and the *confidante* of the First Consul, every page reveals phases of life at the French Court—its humour, its follies, its extravagances,

CLAIMS PAID	-	-	-	41½ MILLIONS.
POLICIES IN FORCE for	-	-	-	46 MILLIONS.
ACCUMULATED FUNDS-	-	-	-	21½ MILLIONS.
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The EARL OF ROSEBERY (President of the Society)
in his Address to the 100th Annual General Court.

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1913: 55 PHYSICIANS, 35,000 VISITORS, 480,000 BATHS GIVEN.

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Magnificent Park close by the Taunus woods. Excellent Climate.
Beautiful Walks, Plenty of Amusements, Golf, Tennis, Croquet.

For prospectus apply to "Geschaeftszimmer Kurhaus," Bad-Nauheim, or to the London Enquiry Office, 28, Old Jewry, London, E.C.

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At all chemists 4/3 a tin.

Your chemist can obtain free sample for you. Ask for it.



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Many new shapes—Round, Square, Oval, &c., &c.

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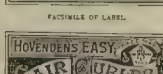
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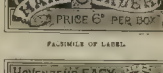
WILL NOT ENTANGLE OR BREAK THE HAIR.



ARE EFFECTIVE,
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For Very Bold Curls
TRY OUR
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GAIN PRICE
12 CURLERS IN BOX.
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THE MEXICAN HAIR RENEWER

PREVENTS the Hair from falling off.
RESTORES Grey or White Hair to its
ORIGINAL COLOUR.

IS NOT A DYE.

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LINGERIE GOWN (as sketch) in soft Swiss Muslin, handsomely embroidered in dainty designs, skirt arranged with three tiers, vest and frills of net. Price **98/6**

PARASOLS and SUNSHADES in many distinctive styles, suitable for the Races, Garden Parties, or the River.

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FOR THE COMPLEXION AND TOILET
ALSO FOR THE NURSERY AND ROUGHNESS OF THE SKIN
HYGIENIC & PREPARED WITH PURE & HARMLESS MATERIALS
AT ALL PERFUMERS, CHEMISTS &c.

WHOLESALE DEPOT OF H. HOVENDEN & SONS LTD LONDON

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FOR UMBRELLAS & SUNSHADES
WHEN YOU BUY AN UMBRELLA
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always open it and look for the trade marks on the frame.
Don't judge by the Handle only, THE FRAME is the VITAL part.
After a test of 60 years
FOX'S FRAMES
ARE STILL THE BEST IN THE WORLD.

Refuse all Substitutes

S. FOX & CO LIMITED PARAGON

WILLS AND BEQUESTS.

THE will and codicils of Mr. ROBERT HENRY OTTER, of Queenswood, Chertsey, Surrey, who died on March 21, are proved by his sons and Henry N. Abbot, the value of the estate being £145,757. The testator gives £10,000 each to his daughters Janet Catherine and Margaret Isabella; £8000 each to his two sons; £200 each to the Lincoln County Hospital, the Surrey County Hospital, Guildford, the Hospital for Consumption, Brompton, and the Hospital for Consumption, Ventnor, the Bristol Royal Infirmary, and the Bristol General Hospital; £100 each to the Surrey Convalescent Home for Men, Sleaford, the Victorian Convalescent Home for Surrey Women, the Convalescent Home for Surrey Children, the Alexandra Consumption Sanatorium, Davos Platz, and the Bristol Hospital for Women and Children; his property at Goldthorpe, Yorks, and on Mrs. Otter's death the Queenswood estate to his son Robert Edward; his shooting-box, farms, and moorland at Sugworth, Yorks, to his son Francis Lewis; and other legacies. The residue is to be held in trust to pay the income thereof to his wife for life or widowhood, or an annuity of £1000 should she again marry, and subject thereto, as to £6000 each for his three younger children, and the remainder to his eldest son, Robert Edward.

The will of Mr. SAMUEL HEILBUT, of 8, Carlos Place, Grosvenor Square, and The Lodge, Holyport, Bray, Berks, a partner in Heilbut, Symons and Co., 34, Fenchurch Street, who died on April 3, is proved, and the value of the estate sworn at £767,157. The testator gives £20,000,

the income from £400,000, and the use of all his real estate, to his wife, and subject thereto such real estate goes to his nephew Frank Charles Lindo; £25,000 to his niece Ethel Venning; £15,000 each to his nieces Nellie Nissim and Edith Joseph; £30,000 in trust for Ettie Manuelli; £5000 in trust for Louise L. Hume; £15,000 to his sister Adelaide Lindo; £5000 to his sister Emma Joseph; £10,000 to Mrs. Amy Elkin; £15,000 to the Corporation of the City of London for advancement of musical education in connection with the Guildhall School of Music; £5000 to the

Jews' Hospital and Orphan Home; £2850 to other Jewish Institutions; many other legacies; and the residue to his nephew Frank Charles Lindo.

LORD STRATHCONA, of 23, Grosvenor Square, and Debden Hall, Essex, who died on Jan. 21 last, has left personal property of the value of £4,651,401 17s. 9d., on which an estate duty of £837,838 6s. 11d. has been paid. The numerous trusts and settlements executed by him are proved in the Scotch form at Edinburgh, by his daughter, the Baroness Strathcona, Mr. John W. Sterling, of Wall Street, New York, and Mr. James Garson and Mr. William Garson, of Edinburgh.

The will (dated March 31, 1913) of Mr. CHARLES STEWART HARDY, of Chilham Castle, Canterbury, who died on March 4, is proved by three of the sons, and the value of the property sworn at £112,245. The testator gives £1000 to his wife, and her income is to be made up to £1200; his shares in the Low Moor Company in trust for his eldest son, Charles; £10,000 each to his younger children; £100 each to his nurse, bailiff, and head gamekeeper; and the residue to all his children.

The will of Mr. JAMES ODDY, of Moorlands Hall, Birkenhead, Yorks, who died on April 25, is proved, and the value of the property sworn at £90,820. He gives £500 and the income from £42,000 to his wife; £200 each to his daughters and £200 to John Trewavas. On the death of Mrs.

Oddy, the sum of £42,000 is to be divided among his three daughters. The residue of the property goes to his three sons.



A CANDIDATE FOR THE DEFENCE OF THE AMERICA CUP ON HER TRIALS: "VANITIE" UNDER SAIL.

The American yachts competing to defend the Cup have been engaged in trials on Long Island Sound, New York. On the 6th "Vanitie" beat "Resolute" in a 2½-mile race by 5 min. 52 sec. She has a huge spread of sail. Photograph by Sport and General.



THE FIRST TRIALS OF THE NEW CHALLENGER FOR THE AMERICA CUP: "SHAMROCK IV," IN THE SOLENT.

"Shamrock IV," Sir Thomas Lipton's new yacht built as a challenger for the America Cup, had her first trial spin in the Solent for sail-stretching purposes on June 3. Sir Thomas was on board. Photograph by Topical.

The Allenburys' Foods



MOTHER AND CHILD. Baby, 6½ months of age. Fed from birth on the Allenburys' Foods.

A Pamphlet on Infant Feeding and Management (48 pages) free on request.

The Allenburys' Foods

The "Allenburys" Milk Food No. 1 consists of fresh cow's milk scientifically modified so as to closely resemble human milk in composition. The excess of casein (undigestible curd) in the cow's milk has been removed, and the deficiency of fat and milk-sugar made good. The method of manufacture pasteurises the milk and absolutely precludes all risk of contamination with noxious germs. Thus a perfect substitute for the natural food of the child is obtained, and vigorous growth and health are promoted.

The "Allenburys" Foods are alike suitable for the delicate and robust, and children thrive upon them as on no other diet.

No starchy or farinaceous food should be given to an infant under six months of age. It is not only useless, for the young infant cannot digest starch, but is a frequent cause of illness and sickness.

Milk Food No. 1 Milk Food No. 2 Malted Food No. 3
From birth to 3 months From 3 to 6 months From 6 months upwards

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:: Breakfast Dishes in Elkington Plate ::



20952—Plain Oval.

		Elkington Plate.
10 inch	...	£4 10 0
11 "	...	5 5 0

Illustrated Catalogue of Table requisites in Elkington Plate and Sterling Silver post free on request.

THE Breakfast Dishes illustrated are fitted with revolving lids, removable inner lining and drainer.

THEY are suitable for Entrée, Fish, or Soup.



14996—Shaped and Fluted.

		Elkington Plate.
10 inch	...	£7 10 0
11 "	...	8 0 0

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BUENOS AIRES, CALCUTTA, &c.

NO MORE SUPERFLUOUS HAIR.

How to kill and permanently dissolve
out roots and all.

Reader explains how to prepare and use at home the simple new absorption process by which she avoided danger and pain of the cruel electric needle. Why prescriptions, appliances, acids, lotions, and similar remedies should be avoided.

To readers of "The Illustrated London News."

At a recent medical conference held in Paris, numerous eminent physicians cited cases which prove beyond doubt that since the discovery of a new and simple absorption process superfluous hair has become as unnecessary as it is repulsive. It was also explained how electrical processes always stimulate hair growth, how pulling with tweezers, and how acids, caustic pastes, and other worthless remedies only affect surface hair, which soon grows again.

Then the distinguished physicians told how anyone can now prepare and use at home a simple liquid which immediately creeps down through



A reader kindly tells in this article how she killed the roots of her superfluous hair by a simple home absorption process, after the electric needle, acids, pastes, &c., had all failed.

hair shaft (just as oil creeps up a lamp wick), dissolving hair as the liquid is absorbed. Thus the entire hair structure from socket to root and papillæ may be dissolved out of existence, so there is nothing to grow again.

The liquid acts only upon hair, and is harmless to the most delicate skin and tissues, as a test will quickly prove; but the liquid must not be allowed to touch desirable hair, as I know of no way to restore life to roots thus destroyed.

When I see daily so many women with perfect features who would be radiantly beautiful were it not for hideous growths of ugly hair upon lips and chin, I always wish I could tell them how easily they could recover their natural heritage of delicate feminine charm and attractiveness. I shall, therefore, be only too happy to send literature in regard to the preparation and use of the marvellous liquid explained at the conference which it was my privilege to attend. If any woman reader of the *Illustrated London News* cares to send me her name and address, plainly written, together with a penny stamp for return postage, I shall be pleased to send in plain sealed envelope full particulars without charge of any kind, so women readers can use the new process in the strict privacy of their own boudoirs. Have correspondence brief as possible, and do not write to thank me after hair is destroyed, as my time is greatly limited. I can agree to answer but one person in each family, and correspondence will be considered strictly confidential.

K. B. FIRMIN,
(Suite 1299), 133, Oxford Street, London, W.



Protect your Complexion during the Summer Months

The Sun's brilliant rays wage their unmerciful war upon the complexion. Prepare your skin to withstand their attack. A few drops of

BEETHAM'S La-rola

(THE BEST AID TO BEAUTY)

regularly applied will keep your hands and face quite free from Roughness, Redness, Irritation, or Tan, and will soon produce a complexion as Smooth and Soft as Velvet.

IT IS DELIGHTFULLY COOLING AND REFRESHING
— after Golfing, Tennis, Motoring, Yachting, etc. —

DURING YOUR HOLIDAYS you will find it INVALUABLE.

When away at the sea, the constant exposure to the sun makes a high-class toilet cream indispensable. Beetham's La-rola is quite greaseless and is unequalled for removing Sunburn, Roughness, or Redness; it whitens the complexion, and makes the skin beautifully smooth and soft. When you pack for the holidays don't forget Beetham's La-rola; gentlemen should use La-rola regularly before and after shaving; it soothes the skin and keeps it in condition.

Try the wonderful effect of La-rola upon your skin. You can obtain it from all chemists in all parts of the world. Bottles, 1/- and 2/6.

SPECIAL OFFER.—Send us 3d. and we will forward you (in United Kingdom) a box of samples of La-rola, Tooth Paste, Rose Bloom, Soap, etc., for you to try.

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No bicycle or motor cycle will better fulfil this object than a Triumph. Just investigate their many merits.

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Waltham Watches are more carefully constructed more exact timekeepers, than any other watches made. To own a high-grade "Waltham" is to have the best watch that delicate machinery, skilled workmen and experience can produce. A "Waltham" is a watch to prize, and a watch to be relied on. It is a purchase for a lifetime's satisfactory service.

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We especially recommend the following high-grade Watches for Gentlemen: "Maximus," "Vanguard," "Crescent Street," or "Riverside"; and for Ladies: "Diamond," "Maximus," "Riverside," or "Lady Waltham." Of Watchmakers and Jewellers.

WRITE TO-DAY FOR FREE BOOK.

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THE CHRONICLE OF THE CAR.

The Tourist Trophy Race.

To the seasoned motorist, full of reminiscences of old-time races in the Isle of Man, it must seem strange that there is so little of interest toward with regard to that revived event, the Tourist Trophy Race, which will



ON ONE OF THE WORST GRADIENTS WITHIN EASY REACH OF LONDON

A 38-80 H.P. METALLURGIQUE SPORTING LIMOUSINE ON ARMS HILL.

Arms Hill, near Henley, is regarded by many motorists as the worst gradient within easy reach of London, and provides an admirable test of a car's hill-climbing capacity. It was successfully negotiated recently by Mr. Oscar Copper, of Metallurgique, Ltd., on his standard 38-80 h.p. sporting limousine car, as the result of a challenge. It is believed to be the first covered car to make the ascent.

be over by the time these lines appear in print. At the time of the "Four-inch" event in 1908 the newspapers were full of it. Generally, it is true, they condemned the whole thing—motor-racing was a deadly dangerous pursuit, without a shadow of justification for its survival—and in some notorious cases an effort was even made to secure august interference in order that the race might be cancelled. Every little mishap which took place during the period of practice was magnified into a catastrophe, and on the day of the race itself at least one leading daily had ten reporters stationed at various parts of the course, with instructions to make the most of all the accidents and practically to ignore every other aspect. Of course, we do not want that sort of interest. Not that it matters much, because the records go to show that a well-organised, well-managed road-race is no more dangerous a form of sport than steeplechasing—or at least, very little more

dangerous, and in the absence of serious accident the outcry loses its point. But there does not seem to be any public interest taken in it at all. With a solitary exception or two the dailies are ignoring it altogether, except when there happens to be a minor accident in the practice, and then a five-line paragraph is thought to be quite sufficient.

Why is this? Is it that motoring has become so much of a commonplace that there is no more glamour left in the game of racing huge machines at speeds which would have caused our fathers' hair to rise at the mere mention? Or is it that there is no more need for the reliability and speed of the car to be demonstrated through the medium of races on the Island highways? Or is it for the reason that the prize-money has been found by a leading daily journal, the *Daily Telegraph* to wit, and that the rest are not specially anxious to advertise the fact? I should not like to think the latter, though I have heard it very seriously suggested; but whatever the reason, it is beyond question that the interest is altogether lacking. Of course, the technical Press, whose especial business it is to look after these things, is doing its best to boom the race, but in spite of that the fact remains that no one seems to care the proverbial two straws about the thing. Which is very disappointing.

The Influence of Racing.

I am very much inclined to think that a good deal of

the want of interest displayed by the general body of motorists towards the Tourist Trophy Race has its origin in the fact that road-racing was allowed to die out six years ago, after the "Four-inch" event. Had it been persisted in during the intervening years, its popularity as a sport, as a spectacle, and as a means of advertising success would have grown progressively. Now it is come back in the form of a revival, a resurrection of something which has once died and been respectfully interred, and its one-time friends refuse to

recognise it as something that is really alive again. I believe there is a good deal more in this theory than meets the eye; else how are we to account for the present apathy? However, I don't know that there is much occasion to worry about the why and wherefore—it is sufficient to record the facts as they exist.

To my way of thinking, it is a great pity that they should be so, for I am by no means of the school which avers that there is nothing more to be learnt from racing. As a matter of fact, it is to racing that we owe the car as we have it to-day, and it is to the lessons of racing that we must look for much of future improvement. To prove the weight of this contention, let us glance for a moment at what some of the Tourist Trophy cars can do. There is the Vauxhall, for instance, whose motor is developing power at some four thousand revolutions per minute. But, the reader may say, we do not want the motors of our touring-cars to turn at this enormous speed, so where lies the utility of making an expensive racing engine to do it? The answer to that is that it goes without saying that if a racing engine can be made which will turn at four thousand revolutions for sufficiently long to win a six-hundred-miles' race, without giving any trouble, its makers must have got very close to the absolute solution



TWENTIETH AND FOURTEENTH CENTURY PRODUCTIONS SIDE BY SIDE: A WOLSELEY CAR BY THE WHITE FRIARY GATEWAY AT STAMFORD, BUILT IN 1350.

Many motorists pass through a part of Stamford on their way north, but the old city, which contains many historic buildings, deserves more attention than is usually devoted to it. The car in the photograph is a 16-20-h.p. Wolseley Torpedo Phaeton.

INVINCIBLE
TALBOT

Gliding smoothly—noiselessly—in the restful comfort of this well-sprung car, while Summer unfolds a kaleidoscope of views at every mile, is to know the true enjoyment of touring at its BEST. The new streamline Talbot is a car of perfect comfort to ride or drive, in which touring can never become tiring.

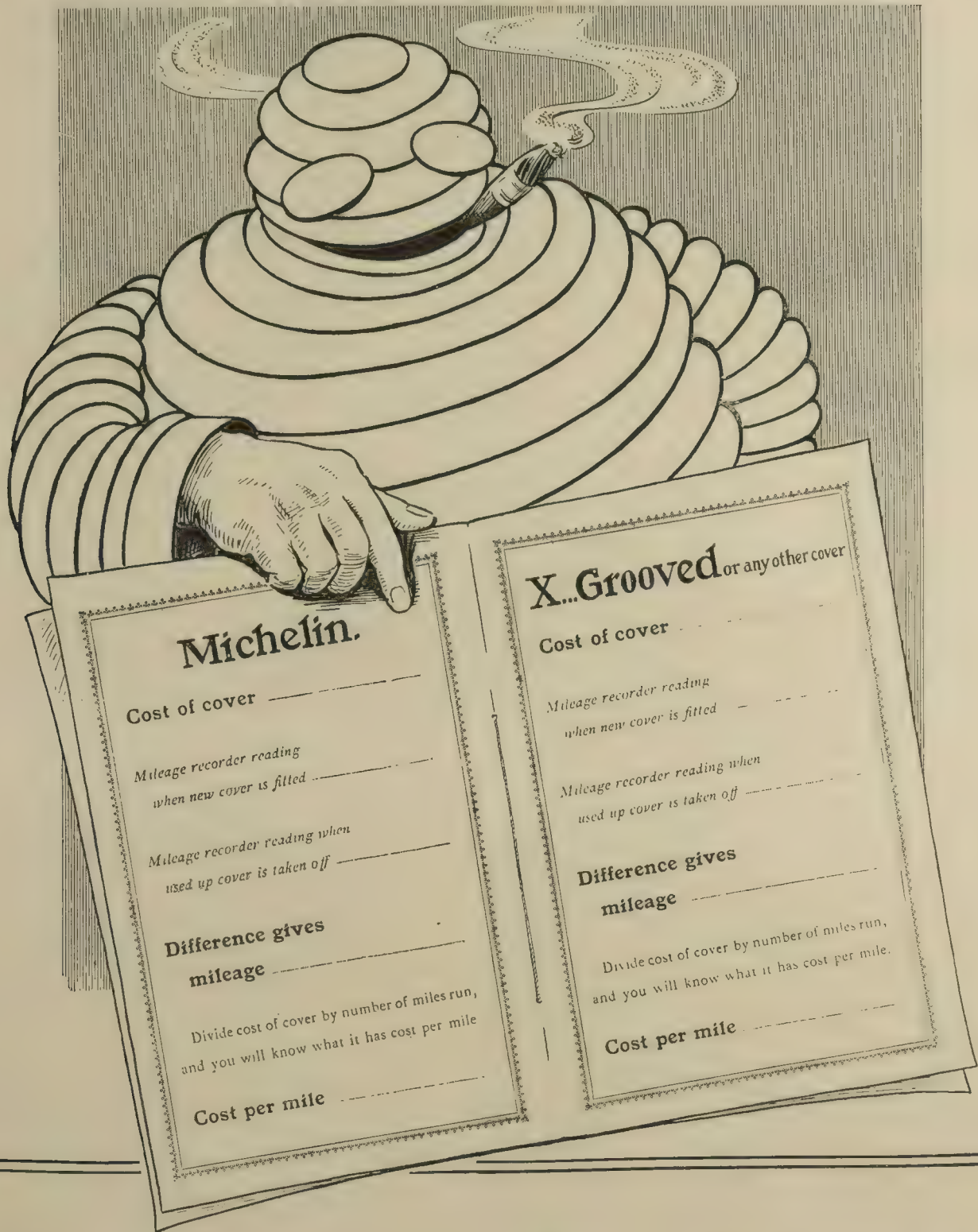
Derwent-water.

12 h.p., 15-20 h.p., 20-40 h.p. (6-cyl.)
20-30 h.p., and 25-50 h.p. Models.

16 HIGHEST AWARDS have already been won by Talbot cars this season in Hill-climb, Reliability and Petrol-economy trials in the U.K. and the Colonies open to all makes of cars.

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LIMITED,
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Talbot Streamline Touring Car



We are so confident that the Michelin Tyre is better and more economical than any other (grooved or otherwise) that we will send you this record book free of charge. With it you can calculate what each of your tyres costs per mile.

Send post-card to-day for a copy.

MICHELIN TYRE CO., LTD., 79-85, FULHAM ROAD, LONDON, S.W.

of the problem of perfect mechanical balance, having on the way learnt a whole lot about the lightening of reciprocating parts and the elimination of internal friction. Then, to achieve the speeds of which these cars are capable connotes a great deal of scientific study, and successful study at that, of carburation and of lubrication. Also, almost infinite attention must have been paid to the design and putting together of the transmission system. In fact, there must have been given to every single detail of the car, down to the last nut and bolt, the most careful and painstaking attention. Now, if that attention results in the production of a car which will cover the Isle of Man circuit in thirty-six minutes—or at a speed of over sixty miles an hour—as one of the Sunbeams has already done, it argues that it has



OF SPORTING TYPE: A 20-30-H.P.
F.I.A.T. TORPEDO.

At the wheel is Mrs. Lloyd, of Broadway, Worcestershire.

say that we should now be stationary at a point which was reached seven years ago.

Why Racing Scores. There is an argument I have sometimes heard advanced, which is to the effect that the constructor can, if he be so minded, carry out all his own experiments and test his

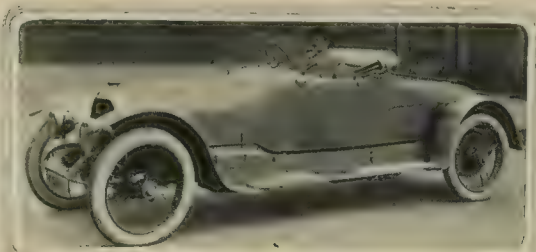
engines or his complete chassis to destruction, and thereby gain the same knowledge that would come as a result of actual racing. That argument, to my mind, will not hold water for an instant, for the reason that, however conscientious the individual may be in his tests, there must always be absent the impetus given by the desire to show up better than a competitor. That counts for a very great deal, since it impels everyone to take the last chance, to strive to get the last ounce out of everything; whereas when the element of competition is absent the individual will generally stop short of the ultimate point—he will not risk things which he feels will probably succeed, but of which he knows there is a doubt. But when the stress of competition, or the preparation therefor, is upon him he will go the whole



OF SPORTING TYPE: A 22-30-H.P. ROCHET-SCHNEIDER TORPEDO.

One of the latest products of the famous French firm, this car has remarkable speed and hill-climbing powers.

all resulted in a car which is very much nearer to mechanical perfection than the racing vehicle of a year ago, which was not capable of coming anywhere near such a performance. So much we may take as read, but it is all futile unless the lessons which are learned by the constructor during the time he is building, testing, and racing his car can be applied in part at least to the design of his touring vehicles. But we know that these lessons are so applied, and we know also that it is due to the application of those lessons that the touring car of to-day is faster, more silent, more dependable than its forerunner of even a couple of years ago. I do not say that the same, or nearly the same, results would not have been achieved by experiment and research along strictly touring-car lines, but I do contend that it would have taken far longer to get to the same point. In fact, without racing, I should



A HONEYMOON CAR: A 30-H.P. TWO-SEATED SHEFFIELD-SIMPLEX.

The car has been taken abroad for a honeymoon tour on the Continent by Mr. Noel Sampson and his bride, who were recently married at St. George's, Hanover Square.

hog—and generally succeed, and learn while he is succeeding. Let me give an instance of how this works out. Speaking from memory, I do not think that any one of the "Four-inch" racers had steel pistons. Constructors were agreed that light reciprocating parts were desirable, but they were more or less afraid of setting a steel piston to work in a cast-iron cylinder. So they made long-stroke engines, with a high compression, and asked "push" to do what the modern designer gets through piston-speed. Then came the constructors who, to get better balance and more power, adopted the light steel piston. It succeeded at once, and we came from the ill-balanced, comparatively slow-running motor with heavy iron pistons to the light, silkily running racing engine of yesterday, what time the lessons learnt were being adapted to the touring engine.

(Continued overleaf.)



A FINE EXAMPLE OF MAYTHORN BODY-WORK: A THREE-QUARTER LANDAULETTE ON A SIX-CYLINDER SIDDELEY-DEASY.

The accommodation for luggage is specially notable in this car, which was supplied through Messrs. R. E. Hale and Co., of Newcastle-on-Tyne, to a motorist in the North. The coachwork is by Messrs. Maythorn, of Biggleswade.



An Oakland in Oakland.

A fine car in an equally fine setting. Nothing could typify the characteristics of the Oakland car in a more picturesque or truthful manner. Sturdy and enduring, the Oakland is an ideal car in every respect. A finer car for summer touring is not obtainable.

The 15-20 h.p. Two-Seater

is the best equipped and most modern two-seater extant. Fitted with DELCO SELF-STARTING, LIGHTING & IGNITING SYSTEM, all accessories, and coachwork equal in elegance and finish to the best European productions, it unquestionably offers the

Greatest Value in the Motor World.

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15-20 h.p. OAKLAND
TWO-SEATER.

500 Miles' Race INDIANAPOLIS

U.S.A., May 30 1914

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(ORIGINATORS OF
THE THREE-RIB TREAD)

CORD TYRES

were fitted to the FIRST, FOURTH, and SIXTH cars.

- 1st. THOMAS, on DELAGE.
2nd. DURAY, on PEUGEOT.
3rd. GUYOT, on DELAGE.
4th. GOUX, on PEUGEOT.
6th. CHRISTIAENS, on EXCELSIOR

Winner's time, 6 hours 3 minutes 45 seconds, equal to over 82 miles per hour, the highest speed yet attained in a long-distance race.

Speed in such a strenuous contest is a guarantee of absolute reliability under touring conditions. Send for the Palmer Tyre Booklet.

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BRITISH THROUGHOUT.

The World's Best Medium - Powered Car.

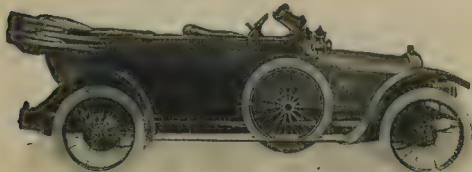
STRAKER-SQUIRE



15-20 h.p. Straker-Squire Standard Limousine.
£570 complete.



15-20 h.p. Straker-Squire, 1914 model Standard,
Two-seater £460 complete.



15-20 h.p. Straker-Squire, 1914 model,
Four-seater. £502 complete.

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ONE TYPE CHASSIS ONLY

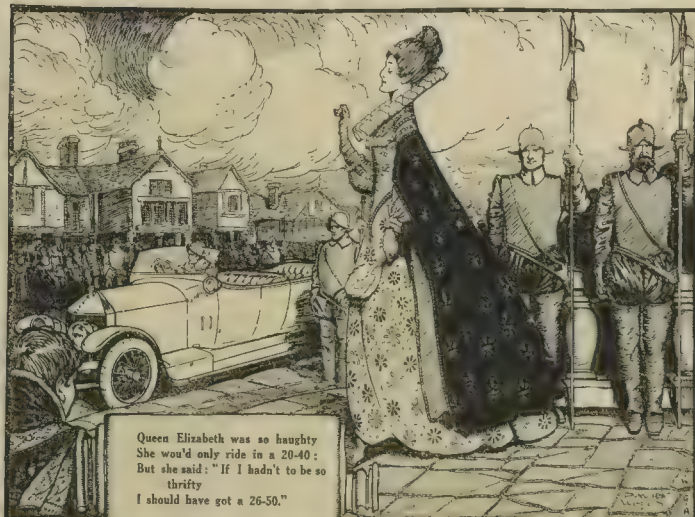
Having concentrated our entire energies and experience during the past six years on the construction of the ONE MODEL ONLY, we now justly claim to possess the Best Medium-powered Car on the world's market.

"I do not know a car of its class I would sooner have. All British and, to its last nut all good. What the Rolls-Royce is in the Forties of the six-cylinder engines, the Straker-Squire can justly claim to be in the Fifties of the four-cylinder machines. By common consent the Straker-Squire is without its superior at its power."—"Alegria," in *Town Topics*.

15-20 H.P.

ONE TYPE CHASSIS
ONLY suitable
for all Types of Bodies.

Springing, gear ratio, and rake of steering specially arranged to suit particular type of body fitted.



She had three principal reasons:

1. Being a Queen she insisted on the best car.
2. Being a woman she insisted on a beautiful car.
3. Being human she wanted maximum comfort and the

METALLURGIQUE

satisfied all her requirements.

As well as to those who are driven, it appeals to those who drive, because, from the 20-30 h.p. model upwards, every Metallurgique is fitted with an

Electric Dynamo and Self-Starter

included in the Chassis Price.

3 YEARS'
GUARANTEE.

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(Continued.)

Then, some genius thought that he could go one better by making his pistons of aluminium for the sake of getting them lighter still. They broke up, as they might have been expected to do; but the experiment had been tried and had succeeded up to the point at which it was discovered that aluminium was not the metal of which to make pistons. Experiments were then made with aluminium alloys, of which "Duralumin" is an example; and to-day pistons, light as a feather, are being made of

doctrine holds the minds of the R.A.C. executive that the British manufacturer, or that section which believes in the virtue of reliability trials, has to go abroad to find what it wants. Five British firms figure in the entry list for the Alpine Trial, conducted by the Austrian Automobile Club. These are the Armstrong-Whitworth, Austin, Vauxhall, Singer, and Wolseley firms, and in addition there will be at least one Rolls-Royce, which, I believe, is privately entered. Incidentally, the



SOLD, WITH FULL EQUIPMENT, FOR £450: A 15' TWO-SEATED ARROL-JOHNSTON COUPÉ.

The car is fitted with an electric-lighting and starting apparatus, and full equipment.

second, third, fourth, and sixth places. When it is remarked that the winner's speed over the 500 miles worked out at over 82 miles per hour, it will be gathered that the Palmer tyre put up "some performance."

The Irish Light Car Trial.

In the matter of assessing the value of trials and races, the motorist must always be careful to examine in detail the nature of the test, so far as is possible for him to do. For example, in comparing the results of the R.A.C. (Continued on page 1042)



A FORMIDABLE GROUP: SOME WELL-KNOWN RACING CARS AND THEIR DRIVERS.

From left to right in the photograph are Mr. D. Resta (in car); Mr. A. Lee-Guinness (in car); Mr. T. Cureton, Managing-Director of the Sunbeam Company; Mr. Bath, Director of the Sunbeam Company; Mr. K. Lee-Guinness (in car); and Mr. L. Costalen (in car).

such alloys. They are not in general use, even in racing engines; but the point is that they are used, and are perfectly practical—and it is racing that has demonstrated that they are. So with many other details of the car, which it would only weary the reader to discuss. All I desire is to make clear the point that racing is by far the best school of design and, from that point of view, I cannot help regarding it as being a great pity that interest in the game seems so wanting.

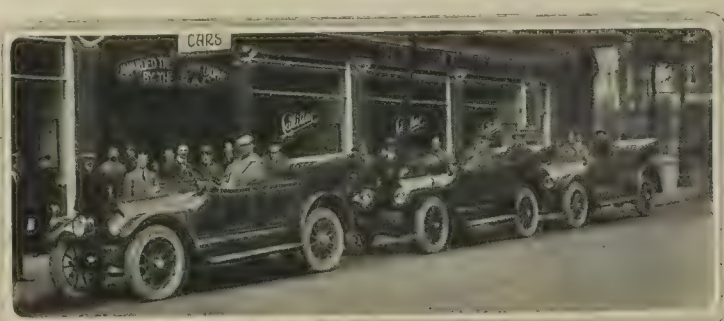
The Alpine Trials.

From racing to reliability trials is not a very far cry, for what the first is to development, so is the second to the finished product which results from the lessons of the former. I attended a dinner the other night at the R.A.C., given to mark the successful conclusion of the Light Car Trial, and I must say that it was with considerable astonishment that I heard the Hon. Arthur Stanley, the chairman of the club, enunciate the heresy that it is no longer necessary to hold trials of the larger classes. By inference, he allowed it to be understood that the large car is now so perfect that nothing more remains to be tested, nothing remains to be discovered, which can usefully be done through the medium of trials. It is because, apparently, this

same point on the 25th.

Palmer Tyres at Indianapolis.

Apparently, the Palmer tyre has made for itself as good a name on the other side of the Atlantic as it enjoys over here, for I notice that it was very largely used by the cars taking part in the recent great race on the Indianapolis Speedway. The results were by way of a Palmer triumph, for the famous cord tyre carried the cars shod with it into first,



TO TAKE PART IN THE ALPINE TRIALS: THREE CADILLAC CARS.

One of the three Cadillacs in the Alpine Trials is to be driven by Mrs. J. Boston, who will be the first English lady motorist to take part in this severe test.—[Photograph by Randle.]

Vauxhall

THE CAR SUPEREXCELLENT

A Revelation of Car Service.

THE outstanding feature of "The Last Word"—a little book in which one hundred letters from Vauxhall owners are printed—is its real usefulness to car buyers.

It is provided with an index which enables the reader to find without trouble all the references bearing on such subjects as tyre life, fuel economy, hill-climbing, comfort, lubrication, experiences on tours, speed, etc., and has also a helpful topographical index.

As these letters are for the most part replies to specific questions, they are not merely laudatory in a broad manner, but afford a considerable amount of information that is really useful and just what the prospective buyer wants.

"The Last Word" is undoubtedly the most original and sensible book of testimonials issued by the motor trade. Its contents, moreover, will come as a revelation to many a motorist who thinks he is getting good results with his car.

Do not miss sending for a copy.

An idea of the interest which "The Last Word" possesses for the car buyer is given by the letter reproduced on this page.

Hill Climbing on Top Gear.

"As to the behaviour of my 25 h.p. Vauxhall, I am pleased to say the car has proved to be everything you claim for it. It has run some 5000 miles to date.

"The suspension is excellent, in fact, so good that the speed is deceptive. Petrol consumption is about 10 miles to the gallon, but I expect to better this. The consumption of lubricating oil is negligible, somewhere about a gallon for 2000 miles, so little, in fact, is used that it is not worth testing. The car is wonderful on top speed, running easily at 10 m.p.h., and taking nearly every hill on top gear, while at the same time it is very fast and lively.

"In nine years' driving of many makes of cars, I have never come across an engine that turned so sweetly, or a car with more life in it."

Letter No. T.F. 410.

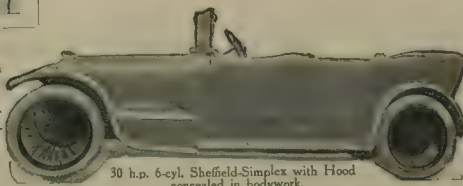
VAUXHALL MOTORS LIMITED
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30 h.p. Standard Chassis
£695

With U.S.L. Self-Starter
and Lighter and all dash-
board instruments.

£885



30 h.p. 6-cyl. Sheffield-Simplex with Hood
concealed in bodywork.

"And what is so rare as a day in June?
Then, if ever, come perfect days."

LOWELL

Summer.

AT no time does the open road call so insistently as in the summer months. Who can resist the desire to traverse the great white road in brilliant sunshine, drinking in the beauties of constantly changing scenery? The chief essential to such enjoyment is, of course—the car. It is safe to say that the Sheffield-Simplex excels in every qualification a touring-car should possess to enable it to fulfil all demands made upon it unconditionally. Structurally, "it stands unapproached as a triumph of British car engineering" (old Press). To drive it is a revelation in silence and flexibility—3 to 60 miles an hour being possible on top gear. To travel in it is to experience a degree of safety and comfort that only a car built in the Sheffield-Simplex way can give. And where will you find a more generous equipment, or such incomparable coachwork?

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No More Wrinkles For Any Woman Under 70.

£250 Forfeit to you if I Fail
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Let me tell you how to remove your deepest
wrinkles this week free of cost
or obligation.

EVERYONE knows that the skin of the face
wrinkles simply because it is too loose, just
as a glove on the hand wrinkles when it is too large.
The only difference is that your skin is elastic, so
when it becomes stretched and creased it can easily
be tightened again.

**I solved the secret of the skin's
structure and nourishment.**

Call at my office, and let me prove this by showing
you numerous actual photographs from life. You
may also select at random from my files as many
letters as you care to read. Go and visit the writers
themselves if you wish. Many are so grateful they
have told me they will gladly tell anyone what my
method has done for them. They are under no
obligation to do this for me. They owe me nothing
and profit nothing by their trouble; therefore their
evidence must convince. I also took out all my own
wrinkles in a single night, and guarantee to forfeit
£250 in gold, as stated above, to anyone who
proves I did not accomplish this seeming miracle,
or that I do not show at my office genuine signed
letters from numerous grateful clients telling how
my method also removed all trace of their wrinkles.

**Send for my book to-day.
It costs you nothing.**

I give it away free to advertise my other toilet
specialties. I guarantee that removing your
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involve the use of any apparatus, massage, creams,
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thing ever before used for the purpose. It is based
on a totally new principle, but it succeeds every
time. If it had not proved infallible I would not
ask you to use it. In two years I have built up
an enormous business by selling my other toilet
products and ALWAYS SATISFYING MY
CLIENTS, so cannot afford to recommend any-
thing that might fail now. You need merely send
me the following coupon in an envelope marked
"personal." If convenient, two penny stamps may
be enclosed for return postage, as I make no charge
for the book. Please do not write if you are
over seventy.

SPECIAL CAUTION—This method is not to be used
unless your complexion is wrinkled. This is highly important,
as loose, sagging skin that has formed wrinkles cannot be
relaxed again after once being rendered smooth and tight-fitting
by the use of my method, which is designed solely for the treat-
ment of lines and wrinkles, and not for general use on the face.

FREE COUPON.

For readers of *The Illustrated London News*,
entitling holder to one free copy of Book EXPLAINING
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Coupon valid after June 20.

Write name and address plainly below, and send
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Mark location of your
wrinkles in diagram
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This is the book I send
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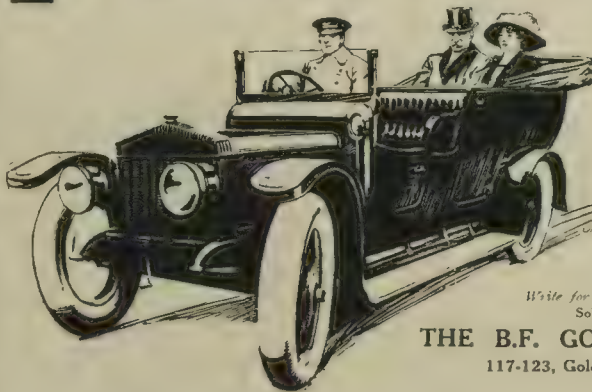
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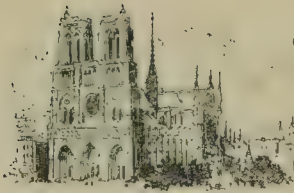
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BOOKS OF TRAVEL



A GLIMPSE AT NEW ZEALAND, SOUTH AMERICA, CANADA, PERSIA, AND THE BALKANS.

FOR six years Dr. James Mackintosh Bell was Director of New Zealand's Geological Survey, so his book, "THE WILDS OF MAORILAND" (Macmillan), is as full of authority as of enthusiasm. His work took him from the extreme north of North Island to the Tasman Glacier in Westland on the South Island, and will astonish those who imagine that New Zealand is a country with no surprises for the explorer, and believe that the interior is as settled as the coast-line. The Maoris, among whom Dr. Bell's lot was cast, are an interesting folk enough; they work only when necessity compels, and then at physical rather than mental tasks. Many Maoris are honourably regarded in the country that was their own a hundred years ago, but their physique is deteriorating. Tobacco and alcohol may have some responsibility in this regard. Their cannibalism and their intertribal fighting have been other forces that have aided civilisation in reducing them to a shadow of their former state. Bad agriculturists, they are being gradually driven back into the interior. It is a pity that Dr. Bell's photographs are not more concerned with the people than the country; but it may be remarked that few Maoris care to face the camera, and the author was less interested in the people than with their land, for which he has a whole-hearted and infectious admiration.

is no aspect of their stress and disillusion that has not helped the book. English readers will regret to learn from his pages that British capital

shareholder in such companies has a heavy load of moral responsibility towards the unfortunate Indians.

The Earl of Dunraven has given the title, "CANADIAN NIGHTS" (Smith, Elder), to a moving account of old hunting days in North America. He does not always write of Canada: sometimes his pen strays over the southern boundary and into the U.S.A., or it crosses into Newfoundland; while, for diplomatic or other reasons, the narrative is entrusted to one Willie Whisper, a man who has shaken the dust of civilisation from off his feet and, rejecting all that certain social and other advantages have had to offer, haunts the wild lands of the Indian and the game-herds. Willie is a little tedious when he is explaining why he renounced the world and Society, but he is quite another being when he is on the trail; and the tales of game-stalking, canoeing, fishing, and camping will stir the blood of every man who has gone even a little way along the road described with such intimate knowledge and fine feeling for nature and for sport. It is only the arrangement of the story that is bad. Willie intervenes at the end of nearly every thrilling narrative; so that in the end one does not know whether the experiences and opinions set out are those of Lord Dunraven or of a man unknown. Happily, many of the joyous hours the book recalls can still be captured—in Canada, if not across the border.

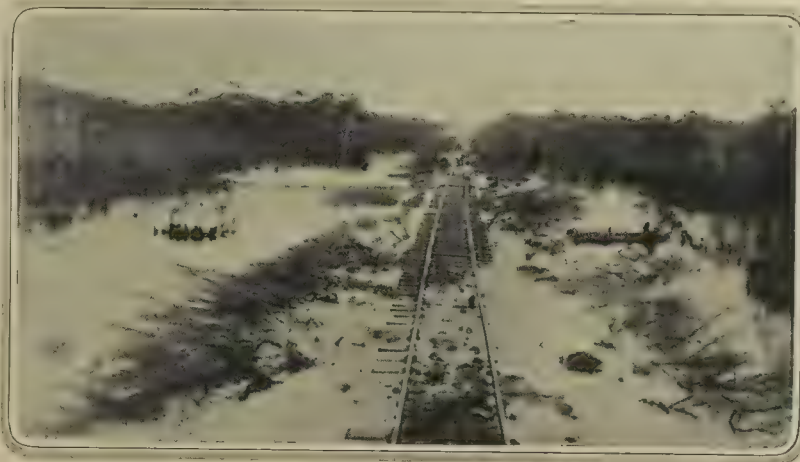


Photo. N.Z. Tourist Dept.
IN THE WILDS OF NEW ZEALAND: MAORI WHARES.
From "The Wilds of Maoriland"; by Courtesy of the Publishers, Messrs. Macmillan.

is the mainstay of some of the worst-conducted rubber companies in the Amazon Country. Every

one does not know whether the experiences and opinions set out are those of Lord Dunraven or of

Mr. Joseph F. Woodroffe has contributed a valuable volume to the growing collection of modern works on South America. "THE UPPER REACHES OF THE AMAZON" (Methuen) tells us with admirable frankness much that the writer with one eye on commercial interests contrives to leave out. Mr. Woodroffe has experienced adventures that recall travellers' stories of North Africa in the seventeenth century; he has found troubles that came in nearly every guise known to wayfaring man, and he has no illusions. He has known what it is to work for the Peruvian Amazon Company; he has seen the horrors and infamy of rubber-collection, not only in the "Devil's Paradise," but elsewhere; and while he recognises the infinite commercial possibilities of the country, he knows it for a place where the man without money, friends, or influence can be driven to conditions of life that make the existence of a pit pony appear delightful by comparison. The sincerity of the narrative is beyond dispute; the writing appeals from the first page to the last as the message of one who feels he has a duty to the reader, and is doing his best to fulfil it. A man who has struggled for life, he brings the sight and sound of strife before the eye and ear. Seven or eight adventurous years have gone to the making of the story, and there



RUNNING THE METALS ON CUT BRUSH FILLED UP WITH EARTH: DIFFICULTIES OF RAILWAY CONSTRUCTION ON THE MADEIRA RIVER

"From this point the line gradually drops again until reaching a large low-lying swampy district. . . . Before the trains could run over this place countless tons of earth had to be dumped on rough mats of scrub, forming a kind of raised bank or bridge, forty-five kilometres in length in an almost straight line."

From "The Upper Reaches of the Amazon"; by Courtesy of the Publishers, Messrs. Methuen.



A DERELICT ENGINE, THROUGH THE SMOKE-STACK OF WHICH A TREE GREW: THE "COLONEL CHURCH,"

"The line was commenced in 1874. . . . However, the insalubrity of the climate, and the presence of Indians, caused the early promoters of the scheme to abandon their attempts. . . . As in the case of the early workings of the Panama Canal, the contractors abandoned all their material, including an engine named 'Colonel Church,' which, after lying over thirty years in the bush, and a tree actually having grown through its smoke-stack, is now running daily and doing good service. Arrangements were made with American engineers, and in 1908 a company was formed with a capital of 11,000,000 dols. Work was immediately commenced at the present starting-place of the railway, called 'Porto Velho.' . . . This firm began work under the system which had been such a success at Panama, and has made possible the completion of this waterway."—From "The Upper Reaches of the Amazon"; by Courtesy of the Publishers, Messrs. Methuen.]



REVIVED AFTER BEING ABANDONED FOR THIRTY YEARS: THE "COLONEL CHURCH" IN ITS RECONSTRUCTED FORM.

Mr. Arthur Moore is one of our most brilliant special correspondents; and his letters to the *Times*, and contributions to the *Contemporary* and *Edinburgh Review* and other papers, deserved to find more permanence than their first resting-place could give them. On this account, "THE ORIENT EXPRESS" (Constable) should be widely read. Mr. Moore was in Persia during the revolution; he has travelled extensively in the Balkans, and he wields a witty and fluent pen. We have read his book with genuine interest, and can recommend it with something akin to enthusiasm to all who are interested in the problems of the Near and Middle East. Very entertaining are his "interviews" with Sohrab, Cyrus, and Alexander the Great; his appreciations of Mr. Schuster,

Hilmi Pasha, Enver and Niaz Beys, and the Young Turks. Mr. Moore is frank and outspoken, and one may well believe that his criticism of Sir Edward Grey's action in Persia will not be pleasing to the Foreign Office. But it has been his sole concern to set down the truth as he has seen it, and it is hardly too much to say that he has made a really valuable contribution to contemporary history. His book shows him not only to be a skilful writer, but a modest, brave, and resourceful man.

trial, which was recently held from Harrogate, and those of the similar event carried out by the Irish A.C., it must be kept well in mind that the two have a totally dissimilar value. In the first case, the trial extended to a thousand miles, covered in six days over the most severe routes discoverable in Yorkshire and Westmorland. The second extended over four days, during which rather less than six hundred miles was the full distance completed, while the roads were not quite as severe in their character as those of the English trial. As a matter of fact, I do not consider that the Irish event was really in the nature of a "trial" at all, if we assume that such events, to be of real concrete value, must approximate as nearly as possible to that test which persists until something has to break down. At the same time, it had a distinct value of its own, because it enabled a comparison to be made of the qualities of hill-climbing, and, to some small extent, of "reliability." Even so, the results of the trial might easily have been positively misleading, though, curiously, they appear to have worked out pretty much as I should have expected in relation to the known capabilities of the cars. For example, the four Standards came through with non-stop runs on each of the four days, and were placed first, second, and third in their class, winning the gold medal and a special prize for reliability. I cannot help here recording the opinion that



FITTED WITH A HANDSOME LIMOUSINE BODY: A 20-40-H.P. TALBOT.

the Standard was somewhat unlucky not to have been awarded the premier prize in the English Trial. Those who took part in the Trial certainly thought that on the merits of its performance the Standard was a very likely winner—but there is no accounting for the vagaries of judging in events of the kind where results do not depend upon a closely kept record of markings. Then, the Swifts did very well indeed, as they did in the Harrogate event,

and the G.W.K. also. The latter ran the winning Swift to a mere decimal point in Class A. It is a pity that the Irish Club did not receive more entries—nineteen cars do not make a satisfactory field for such an event—though it is scarcely surprising that things were rather thin, seeing that the much more important R.A.C. trial had but just finished. In conclusion, it seems to me that the results may be taken as they stand, for the quite sufficient reason that the Trial has demonstrated that the cars we knew to be good *are* good, while it was not long enough to search out and bring to light the weaknesses we suspect to exist in some others. So that at the best the Irish Trial may be described as a sort of negative affair, after all.

The London-Edinburgh Run. As an example of what may be called the futility of attempting to compare the results of any two events, let me take the recent London-Edinburgh trial to illustrate how nearly impossible it is to get a true line through performance. As I have pointed out, the Irish Trial lasted for four days, over a distance of some six hundred miles. The cars were run under observation, every stop counted against reliability, and no repairs or adjustments were allowed to be made without penalty. In the London-Edinburgh, the vehicles were not observed, stops and adjustments carried no penalty, but the distance was

(Continued overleaf.)



OF THE "BRANDLING" TYPE: A 15-20-H.P. ARMSTRONG-WHITWORTH TOURING CAR IN PICTURESQUE SURROUNDINGS.

The photograph was taken on the cliff road near St. Mary's Island and Lighthouse, which are some five miles north of the mouth of the Tyne on the coast of Northumberland.

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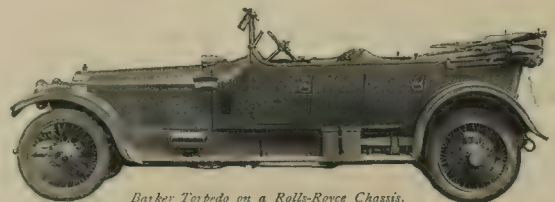
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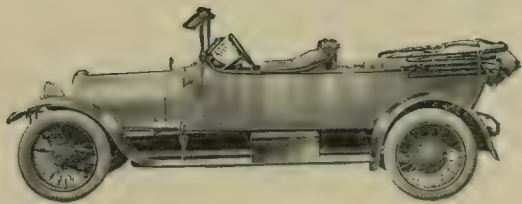
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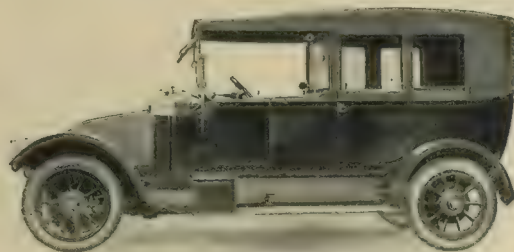
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All cars fitted with Dunlop Tyres.

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(Continued.) eight hundred miles, covered in two days. Now, it might be argued that, since repairs and adjustments were allowed without notice or penalty, the results are comparatively worthless to the observer who desires to get a line through merit. In that I do not agree. In fact, I would place the gaining of the gold medal for the double journey between the two capitals as at least equal to a non-stop award in the Irish Trial. It must not be assumed that, because in the London-Edinburgh true touring conditions were observed, it is not a test of the cars. In place of observation of performance, we have an automatic check in that the run has to be accomplished at a schedule speed of just under the legal limit, and any excess of speed or failure to finish to time disqualifies. And these conditions make it much more difficult than would meet the eye to secure the medal in face of anything but the most minor troubles. I think I recorded in this column how an obscure case of pre-ignition—or, at any rate, plug trouble of some kind which I have never quite satisfactorily accounted for—put me out of the running for the gold medal in the London Land's End Trial at Easter. That,

merely by way of indicating how little margin there is for trouble on these time-schedule trials. It is all very well for the uninitiated to argue, as I have heard them, that

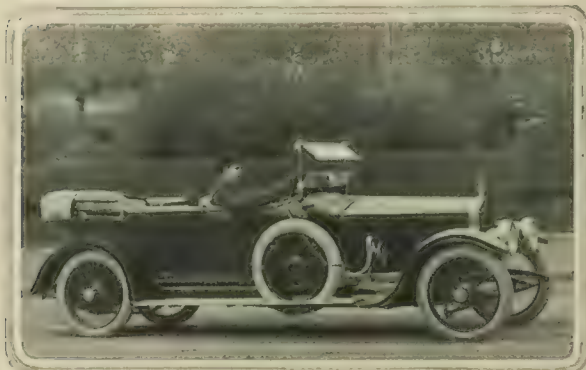
naturally the principal prizes were captured by them. The awards included a special prize for the consistent running of the four Standard cars; the Goff Cup, gained by J. G. Pauling (Swift); and gold medals in each class to a Swift and a Standard. Pauling (Swift) also received a gold medal for lowest petrol consumption, and E. J. Roberts (Singer) won for fastest time on Ballinascorey hill-climb. Every driver of Dunlops sent a commendatory word about the behaviour of his tyres, which have certainly stood the severe trial well.

The development of Great Portland Street into a centre of motoring business has led to the formation of a new club, which is to be styled the Portl Club, and is to be devoted to the use of people who are engaged in the motor trade. Premises have been acquired and are in process of being fitted up for the use of the members. Mr. Cyril A. Smith, of the well-known house of Smith and Sons, of speedometer fame, is acting as hon. secretary for the time being.

W. WHITTALL.



TOURING IN SHAKESPEARE'S COUNTRY: A 12-H.P. ROVER IN A PICTURESQUE WARWICKSHIRE SETTING. This charming photograph was taken near Alveston Pastures, on the road from Wellesbourne to Stratford-on-Avon.



A CAMBRIDGE MAN'S CAR: A 20-H.P. SIZAIRE-BERWICK, WITH A "MALVERN" TORPEDO BODY IN ELEPHANT GREY.

The chassis is equipped with an "S.B." 16-volt electric-lighting outfit, Rudge-Whitworth detachable wire wheels, and Michelin tyres. The fittings are nickel-plated throughout. The car was recently bought by Mr. Robert Glen, of Trinity College, Cambridge.

these trials have no value, because the competitor can rebuild his car en route if necessary. He can do nothing of the sort, and I can assure the reader that there is more of value in the gaining of a first award in this particular trial than he may think. And I know whereof I am writing, having taken part in nearly every one of these events for the last ten or eleven years.

Dunlops in the Irish Trial.

Out of the eighteen cars that completed the Trial, all save one were fitted with Dunlop tyres, and



BUILT TO COMPETE IN THE TOURIST TROPHY RACE AND THE FRENCH GRAND PRIX: THE NEW VAUXHALL RACING CAR.

The Tourist Trophy Race in the Isle of Man was held for June 10 and 11; the Grand Prix de l'Automobile Club de France, for July 4. At the wheel is Mr. A. J. Hancock, selected to drive the car in both events. On his left is Mr. Leslie Walton, Managing-Director of Vauxhall Motors, Ltd.

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RUSSIA

RUSSIAN GRAND PRIX, May 31st, 1914 (Distance 360 Wersts).

1st Scholl (Benz) on **Continentials**

SPAIN

NAVACERRADA MOUNTAIN RACE, May 31st, 1914.

RACING CLASS.

1st Madauger (Hispano) on **Continentials**

CLASS FOR OPEN TOURING CARS.

1st Froelich (Metallurgique) on **Continentials**

CLASS FOR CLOSED TOURING CARS.

1st Bennecke (Rolls-Royce) on **Continentials**

ITALY

TARGA FLORIO (Circuit of Sicily), May 24/5, 1914.

Of the first three cars two were on **Continentials**.

Thus, in countries widely remote from one another, and over the worst of roads, have Continental Tyres again demonstrated their superiority, and opened brilliantly yet another racing season.

A BACONIAN THEORY.

THOSE interested in literary enigmas will revel in a Baconian theory propounded in an interesting volume, "Edmund Spenser and the Impersonations of Francis Bacon," by Edward George Harman, C.B. (Constable), in which the author gives the conclusions at which he has arrived after obviously wide and careful investigation. These conclusions are sufficiently startling, for he holds the opinion that Bacon and not Spenser was the author of "The Shepherd's Calendar," "The Faerie Queene," and other poems, as well as of "The Tempest." If these theories and deductions are right, Bacon must have been a literary chameleon. The author endorses Courthope's dictum: "No poet ever kept a mask over his features so long and so closely as Spenser," adding that although painstaking research "appears to have brought to light a few items of information from external sources," these items "only add to its obscurity." It may be recalled that the name of the author of "The Shepherd's Calendar" was not disclosed in the first issue, in 1579, and not known until a considerable time had elapsed. In writing of "The Shepherd's Calendar" reference is made to the extraordinary self-esteem displayed in the Epilogue, and the deduction drawn that "a strange and quite abnormal personality is behind these utterances." But it is not Spenser alone who is dealt with. "The literary pieces of any value" which have passed under the name of the Earl of Essex, Mr. Harman attributes to Bacon, and quotes a letter written to Bacon, in 1600, by Lord Essex, in which he says: "I am a stranger to all poetical conceits, or else I should say somewhat of your poetical example." The chapter devoted to "The Faerie Queene" is of peculiar interest, both for the theories propounded as to the authorship, and for the identification of great personages with the characters in the poem, including Queen Elizabeth as Amoret, who represents "the woman's side . . . which the sovereignty compelled her to repress," and the courtiers, including Raleigh, who is the Scudamore of the poem; and Mr. Harman dwells upon the incongruity of Spenser, after his long term of life in Ireland, suddenly returning to London with an important work "replete with allusions to life in the metropolis," and stating the "general end" of all the book to be "to fashion a gentleman or noble person in virtuous and gentle discipline." In this, again, the author sees a hand other than that of Spenser. Mr. Harman avows his belief that Bacon was the author of "The Tempest," in which he conceives that Bacon "represents not only his dream of the future, but, to some extent, the course of his life in the world." This view may be contrasted with Garnett and Gosse's comments upon Bacon's "The New Atlantis": "The machinery, being the discovery of an unknown country by mariners driven out of their course, invites comparison with 'The Tempest,' and the parallel suffices to display the ludicrousness of the identification of Bacon with Shakespeare. Shakespeare waves his wand, and a new world starts up around him. Bacon transplants the world he knows to an imaginary locality."

CHESS.

To CORRESPONDENTS.—Communications for this department should be addressed to the Chess Editor, Milford Lane, Strand, W.C.

R. WORTERS (Canterbury).—You are the only solver who discovered the defect. Thanks for your attention.

F. R. BAKER.—Thanks for communication, but we have no space for detailed reports.

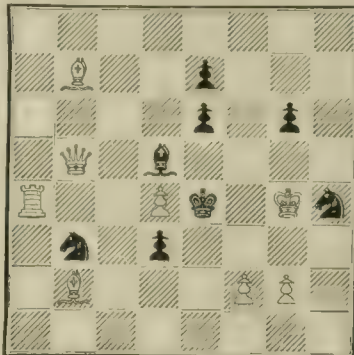
W. H. TAYLOR.—We hope to see the revised version in due course.

H. S. BRANDRETH.—The address of *The Problem* is 221, Martin Building, Federal Street, Pittsburg, Penn. North Side.

J. G. (Colchester).—It is not necessary to indicate the weak defenses.

PROBLEM No. 3653.—The author's solution commences with 1. Q to R 5th, but Mr. Worters writes to say that if Black play, 1. Kt to K 5th, 2. Q to K 5th (ch), Kt to Kt 6th (ch) prevents mate next move.

PROBLEM No. 3656.—By H. MAXWELL PRIDEAUX. BLACK.



WHITE.
White to play, and mate in two moves.

CORRECT SOLUTION OF PROBLEM No. 3645 received from E. A. F. W. (Georgetown, British Guiana); of No. 3646 from E. A. F. W. (C.A.M. (Penang)); of No. 3647 from C.A.M.; of No. 3648 from R. Tidmarsh (Vernon, B.C.); C.A.M. and H.A. Seller (Deuver); of No. 3649 from H.A. Seller and R. Tidmarsh; of No. 3650 from F. Atchinson (Lincoln), H.A. Seller, and J. Murray (Quebec); of No. 3651 from J. W. Beatty (Toronto), Rev. J. Christie (Redditch), C. Whiting (Philadelphia), J. Murray, and F. Foster (Milan); of No. 3652 from J. Verrall (Roddell), Josef Semik (Prague), F. Atchinson, E. P. Stephenson (Llandudno), Captain Challice (Great Yarmouth), and W. C. D. Smith (Northampton). The following send author's solution of No. 3653: E. W. Thomas (Aberystwith), Josef Semik, L. Schlu (Vienna), A. W. Hamilton Gell (Exeter), and W. Britten.

CORRECT SOLUTIONS OF PROBLEM No. 3654 received from Julia Short (Exeter), H. Grasset Baldwin (Kensington), W. H. Silk (Birmingham), A. H. Arthur (Bath), J. C. Stackhouse (Torquay), R. Worters (Canterbury), Rev. J. Christie, Captain Challice, T. Wetherall (Manchester), F. W. Young (Shaftesbury), J. Fowler, G. Stillingfleet Johnson (Cobham), J. Green (Boulogne), R. G. Healey (Leatherhead), E. J. Winter-Wood (Paignton), M. E. Onslow (Bournemouth), W. Best (Dorchester), J. Smart, and F. Waller.

CHESS IN RUSSIA.

Game played in the St. Petersburg Tournament, between Messrs. MARSHALL and BERNSTEIN.

(Queen's Pawn Game.)

WHITE (Mr. M.)	BLACK (Mr. B.)	WHITE (Mr. M.)	BLACK (Mr. B.)
1. P to Q 4th	P to Q 4th	16. B takes Kt	P takes B
2. P to Q 4th	P to Q 3rd	17. Kt to K 5th	P to B 3rd
3. Kt to Q B 3rd	Kt to K B 3rd		
4. P takes P	P takes P		
5. Kt to B 7th	P to K 7th		
6. B to Kt 5th	Q to Kt 3rd		

The game has proceeded on free lines than is usual in this opening, but it is none the worse for that.

7. Q to B 2nd Kt to B 3rd
8. P to K 3rd B to Q 2nd
9. P to Q R 3rd R to B sq
10. B to Q 3rd B to Kt 5th

A brilliant offer, but there is no compulsion on White to take the piece. If he does the game proceeds 11. P takes B, Kt takes P; 12. Q to B 2nd, Kt takes B (ch); 13. Q takes Kt, Q takes Kt P, and wins back his sacrifice with two Pawns to the good.

11. Castles B takes Kt
12. P takes B Kt to Q R 4th
13. Q R to Kt sq Q to B 3rd
14. K R to B sq Q to R 5th
15. Q to R 2nd Kt to K 5th

Black's position is now singularly

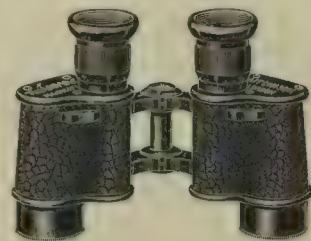
18. R to Kt 4th R takes P

Pretty, but unavailing. If 19. R takes Q, R takes R (mate); and if R takes R, Q to R 8th (mate). But White has a way out. The rest of the game is noteworthy for the way in which White forces the win; his grip is a crushing one.

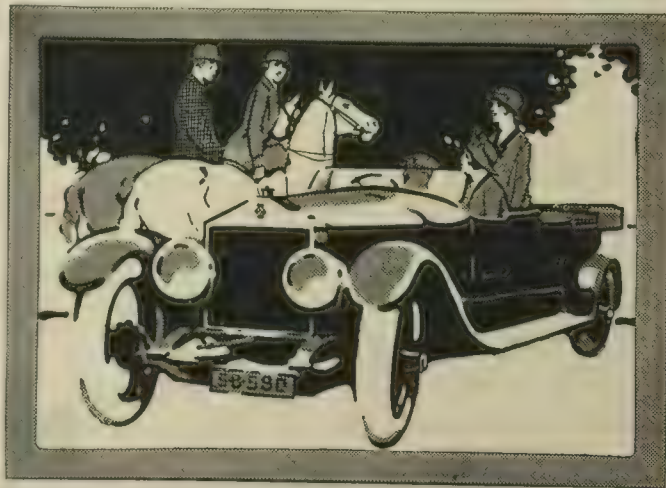
19. Q to Q 2nd R takes R (ch)
20. Q takes R Castles
21. R takes Q B takes R
22. Q to B 7th P to Q Kt 3rd
23. B to B 4th P takes Kt
24. B takes P R to B 2nd
25. Q to Kt 8th (ch) R to B sq
26. Q takes R P R to B 2nd
27. Q to Kt 8th (ch) R to B sq
28. Q to B 7th R to B 2nd
29. Q to B 8th (ch) R to B sq
30. Q takes P (ch) Resigns.

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THE YOUNG GIRL OF 1914.

AFTER THE DRAWING BY ABEL FAIVRE.

THE LADY OF FASHION

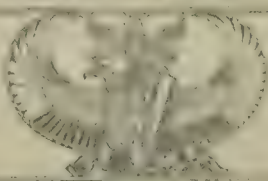
From song or picture, or from look,
He gets a gesture, glance, or look;
The poet turns him half away
To brush the lips of yesterday

What an armoury of vanity is before you, from great trappings to little weapons; a curl here, a scented glove there; silks and satins, damasks and velvets; velvets cut, velvets raised, velvets plain, printed silks, silks dyed at Tyre or woven in Sicily!

What great hoops are here, and little panniers; what cart-wheel ruffs and tiny collars! There is dust on them all! Faded the flowered brocades and limp the sprigged muslins, soiled the satin shoes on whose soft bodies once rested roses of ribbons and diamonds. In this room the perfumes of the world hang a little stale perhaps; clinging is the scent of ambre to Egyptian wigs, and the



Horus-Worship in Ancient Egypt.



FROM ANCIENT EGYPT TO THE TWENTIETH CENTURY.

BY DION CLAYTON CALTHROP.

acid smell of dust to Pompeian parasols; attar of roses broods insistent on the gorgeous robes of Persia, and sandal-wood on Syrian purple; and the Elizabethan skirts now, like crushed flowers, are scented still with musk or bergamot.

It is the litter of history, the lumber-room where the black velvet of Flanders, the white linen of Ypres lie with blue woollen stockings knitted by Epsom shepherds, and the cambric from Cambrai, and the calico from Calicut in India. Here you will see the flirting-fan side by side with a French hood or a domino from Venice. For this is the room of woman from the time of her first nose-ring to her green hair of to-day; a crumbled mass of vanities taken up and flung away; a room where woman has dressed and undressed through



An Egyptian Patrician Setting out for a Chariot-Drive.

The Lady of Fashion.



*An Incident in the Life of a Lady of Ancient Greece :
A Morning Walk in Athens.*

The Lady of Fashion.



Domestic Life in Ancient Athens.

the centuries; where she has powdered and painted and patched, where she has been tattooed, where she has pinched herself in corsets and as indignantly thrown them away; where she has used khol and henna and rouge; and where before that great mirror at the end she has preened herself and smoothed her silks and given her curls that bewitching note of revolt, or has, with equal belief in her beauty, shaved the front of her head close.

There is a mist on the mirror now, the mist of a million ghosts, ghosts of dead yesterdays—

When Simonetta held her sway,
Circe from men their senses took,
And Helen held the world in thrall.
But dead the fues of yesterday

As kisses printed in a book,
And faces painted on a wall
Until your poet turns away
To brush the lips of yesterday.

Then Cleopatra's arms enfold;
Semiramis is flushed with joy:
And heroes think the world a toy
To give to little hands to hold.

You hear the laughing voices sing
The beauties of the Stuart King;
And in the lilled fields of France
A King and Pompadour shall dance.

So the poet with winged words brushes
the mist aside, and as if in the flame of
forgotten loves women walk. They step

The Lady of Fashion.



Receiving a Caller in Ancient Athens.

from the wall paintings of Thebes and the bas-reliefs of Luxor, from Etruscan vases, from the tombs of alabaster in dim churches, from tapestry and picture, out of books of letters, out of miniatures, old photographs, and at last out of the moving wonder of the cinematograph.

Women with strange Egyptian eyes ringed with khol pass by holding blue lotus flowers or copper mirrors in their hands. Fair Caucasian beauties and Jewish girls with red lips and heads dressed in the Assyrian fashion, like the dancing-girls of Ouled Nail to-day. It is a parade of beauties, calm, inso-



A Dinner-Party in Ancient Athens.

lent, gay, alluring, like the buds of roses or the scarlet flowers of Granada. And some are wistful and appealing, and some are wonderful as the Spartan girls. There are Athenian ladies with hair dyed blue, like our girls to-day, and powdered with gold and red; and some wear the yashmak and show only eyes full of tragedies. And some show the grace of their bodies and some are so covered with stuffs and expanded with padding and hoops as to look like dolls.

To you who look into the mirror, who see the flash of the kingfisher's blue and the glow of coral and the depth of emeralds, where orange and

(Continued on page VIII.)

The Lady of Fashion.



At the Theatre in Ancient Rome.

Portrayed for the First Time by Natural-Colour Photography.



PUBLISHED BY ROYAL PERMISSION: THE FIRST NATURAL-COLOUR PHOTOGRAPH OF THE KING AND QUEEN.

COLOUR-PHOTOGRAPH BY DESBOUTINS.

The Modern Woman: A Colour Impression by Millière.



THE LADY OF FASHION OF THE TWENTIETH CENTURY: AT THE LOOKING-GLASS.

FROM THE PAINTING BY MAURICE MILLIÈRE.

The Lady of Fashion.



A Roman Patrician's Litter at the Door.

(continued from page V.)

jade and the splendour of black meet and mingle as the pictures melt and grow, what do you notice of these women who have conquered the world? A girl passes there with the scarlet ribbon of the Guillotine round her throat; a girl passes with the wonders of old Japan about her. Are they not sisters in something, something these dead bundles of clothes round us suggest but cannot give? It is charm, it is perhaps the lift of an

eyebrow, the subtle smile that sleeps in the corners of that mouth, or the proud disdain on the lips of that English girl. Is 't that? Look: that English girl has smiled, and it is Spring again; she gives us meadows, orchards, cowslips in deep grass. Look at that one, and that, beauties of Napoleon's Empire: men have gone down to death for those smiles. There passes one such as Herrick loved, with feet like little mice; and

The Lady of Fashion.

there one with the mystery of Southern Spain in her eyes, deep, dark, languorous eyes that can flash in passion or melt in ardour.

Some walk like tigers, some like wild flowers in a wind, and men have fought for them and died for them, and great armies have gone down like lilies in a storm for them. And they have raised men up to heaven and sent them hurtling to hell—with what power?

It evades you. You can collect everything but charm. Try to set it down and it vanishes like a flight of butterflies in a breeze.

Look in the mirror there! Those two women passing by have made slaves of men; and one is like a Greuze, all haunting tenderness and virginal beauty; and the other a woman of Italy with a face full of secrets.

They pass us by from the Athletic age of Sparta, through the ages of Barbarism, of Chivalry with its troubadours and gages for the Tourney and dark Powers and forests full of unknown fearful dangers; of Renaissance with its brilliant pageants, of song-haunted Italian nights, when poets who were painters and soldiers beside wrote verses to some fair one and came in group to sing her praises; through the age of great Courts, of periwigs and whisperings



The Toilette of a Roman Patrician

in long corridors and visits to wizards and fortune-tellers, of the tapping of red-heeled shoes. And then comes William of Orange and turns the women of England Dutch for a little time. Dutch! what does it matter? They carry their charm with them and look delightful in loose jackets and men's waistcoats and their hair done in a bob-wig style at the back.

Then the age of Powder and long nights of gambling, and visits from gentlemen while they lie abed and take coffee and talk about the last *Spectator* and the news from Bath and of tabby flowered

gowns and chamber music. Then the Classic age, the revival with Madame Récamier in Greek clothes. And then the Guillotine.

On they go, these wonderful women—mothers, lovers, wives, children—full of intrigue and coquetry and tenderness and infinite self-sacrifice, and lies and deception and courage greater than that of most men; unchanging, the same heart, the same sure sense of power that has given them nations to play with since the time of nations began. From Eve to the Tango flapper, mysterious because they never alter as men have altered and have been moulded by new inventions. When man left flint behind for iron, and iron for bronze, and armour for gunpowder,



A Dinner without Ceremony in Ancient Rome

A Meeting-Place for Society in the London of To-Day: A Colour Impression by Shepperson.



THE LADY OF FASHION OF THE TWENTIETH CENTURY: IN HYDE PARK.

FROM THE PAINTING BY CLAUDE A. SHEPPERSON, A.R.W.S.

The Lady of Fashion.



A Pleasure-Trip on the Golden Horn in Byzantium.

The Lady of Fashion.

woman did not alter. She had new stuffs, new ornaments, new shapes, even, but she mothered the world in the same way, and in her large unhesitating she embraced the childhood of each age, and let it play with what new toys it would.

It is greatly for this reason that woman has never had any taste either for design or colour in her clothes. One has only to look at



her in the Sentimental Age to see that. Oh, my dear, my dear, what things you have done to yourself in the 'sixties and 'seventies! Only your beauty, the beauty of champagne-bottle shoulders and a tiny waist, carried you through those awful times. Do you remember your elastic-sided Jemimas and your white cotton stockings? And do you remember your pork-pie

Awakened by May-Day Revellers in the Middle Ages.



Going to Mass in the Middle Ages.

Where Society Congregates To-day: A Colour Impression by Shepperson.



THE LADY OF FASHION OF THE TWENTIETH CENTURY: AT RANELAGH.

FROM THE PAINTING BY CLAUDE A. SHEPPERSON, A.R.W.S.

Portrayed for the First Time by Natural-Colour Photography.



PUBLISHED BY ROYAL PERMISSION: THE FIRST NATURAL-COLOUR PHOTOGRAPH OF THE PRINCE OF WALES.

COLOUR-PHOTOGRAPH BY DESBOUQUINS.

The Lady of Fashion.*At a Fête in the Middle Ages*

hats and your chignon? Oh, mothers of men, how silly you can be until men are forced to design garments for you, and choose colours, and do all the fine, artistic things you practical people have no time or taste for! We even write the classics of the nurseries, and we even illustrate them. We even have to design the toys for your children, and make them, and sell them. It is because we men are only children that we are so clever in a nursery. Ours the wall-paper to amuse, the surgery to heal, the books to read; but not ours the infinite patience to bring up the difficult creatures, or to attend to their minutest needs.

As we see this vast procession in the mirror of time we see something that is a constant puzzle. Here come a generation of slender, sylph-like creatures in clothes that show the figures of young girls, and as we think of

them at that very moment a year passes, only a year, and these same people are full-hipped and broad-shouldered and athletic. Then, as you look, you will notice every difficulty is disposed of; Fashion dictates, and lo! the human form divine bows to the wind! It can be the shape of a sausage or a Venus; the waist knows no permanent home—indeed, it often vanishes altogether; feet adapt themselves to shoes, not shoes to feet; hair is now close to the head and like a cap, then it is piled high in massive curls. Let Vandyck paint, the streets are full of Vandycks; let David paint, and Grecian beauties flood the Palais-Royal; Du Maurier draw, and the Greenery-Yallery girl is everywhere.

What beauties follow in the artist's train! Slender, sweet Simonetta, the sung of great men, the reed-like beauty of the Renaissance—when Botticelli painted you

The Lady of Fashion.

*An Interest not yet Dead: Fortune-Telling during
the Renaissance.*

and you became the fashion, did the streets of Florence fill with other beauties like yourself? Did the waters of the Arno reflect willowy girls who smiled with your wistful smile? Then Violante came, daughter of Palma Vecchio, and the rage was for blondes and golden hair. Titian painted her, and so she is our own for ever. Blondes, indeed, held the throne for many a long year. Poppæa, the wife of Nero, dyed her hair golden to please her husband; Petrarch's Laura was a blonde, and so was Aphrodite, and Milton's Eve.

There spring into one's mind the women Watteau made, made out of his dreams of Venice; women who discovered to the world the beauty of their necks. It is Watteau's gift to

women, that nape of the neck, those few tender straying curls, and from there the hair brushed up in a coiffure of his own invention. Gavarni gave Paris his own type; Leech gave us our mothers, both "plain and ringlets."

Looking through artists' eyes a man must fall in love a thousand times, whether with the fine ripe beauties of Rubens or the mysterious women Leonardo has left us as a legacy.

Do we invent women, or are they there all the time and are we blind?

Does Nature follow Art, or do the artists give us new eyes? Whichever way it is, it is certain that woman shifts and changes her appearance, but only her appearance, to suit the whim of

The Lady of Fashion.*Shopping at the Time of the Renaissance.*

Madame la Mode. But men do change altogether. Woman is still Eve, but man is miles from Adam. Man the dreamer, the enthusiast, the artist, is moulded by his times. Look at your man of machinery now, who binds the earth and links the continents with ropes of steel; he and his grandfather could not understand one another: all their ideas are different—as different as are the old man's from those of his grandfather. But the woman of to-day could sit down with King Alfred's mother or the sister of Pliny, and they would get on like a house on fire on every subject from babies to the servant question, the price of food or the details of a dress.

Fascinations may vary, but charm is an eternal affair. Yesterday you might sit on a sofa in your crinoline, play cats'-cradle, have the vapours, faint, say "This is so sudden" to a proposal in a dim-lit conservatory; but to-day you show a great deal of very charming leg (legs being no longer considered immodest), talk slang, smoke in public places, and propose yourself. Of course, you have always proposed yourself, but it is only to-day that you let men know it. Gone the arbour, the bower, gone the pretty peep, awful

horse-hair sofas, chromos; gone ringlets, gone side-dishes and removes, with wax flowers and glass cases. But your charm, my dear, remains. Still man is moved by stray curls (O curls, how artfully are you strayed before a glass!), still the soft instep as it meets the silk shoe drives man to frenzies. He digs in the earth to find bright jewels, as he has from ages back. Barbaric you will be to the end; earrings, finger-rings, bracelets, gauds of all kinds deck out your beauty. The East is robbed for silks; little do you know or care, my petted darlings, how those two monks brought the first silkworms in a hollow cane to Europe. Man took to eating oysters because you wanted pearls. You are no longer sung as Venus, Diana, or the nymphs; your eyebrows, the rosebud of your mouth are there, but unversed; you have become "old girl," but that is your affair. I suppose you got tired of posing in an atmosphere of sham Gothic sentimentality, and have come out now for a breath of air. I think the maiden lady has nearly given up her parrot for golf clubs.

We follow humbly: if you no longer wish ardent proposals, where we go down on our knees, we mere men

The Lady of Fashion.*The Literary Lion at the Salon of the Eighteenth Century.*

refrain. Instead of "Rose of my life, let us fly together," we have changed our method to suit your needs, and you do literally fly with us, looking quite charming in your aviation dress. That, indeed, is as far as your clothes can go in this our age.

See, the mirror grows misty again. Rome, Greece, Paris fade away. Piled high on the floor of this lumber-room are your discarded clothes, and with them the manners that are dead. Would Raleigh spread his overcoat now, I wonder, for a Queen to go clean-footed? The silks are stained and faded that once shone as you took your airing on the Mall. The dress is dust that made you the joy of all beholders in the streets of Thebes. And you who held the lives of gladiators in the action of your thumbs, all that remains of you is a thin fillet of beaten gold.

So complete, though, is your conquest of man that you dare display every article of your artifice to his gaze. Your secrets are open secrets. You allow the poor ignorant male to think such things are your charm. He gazes on

pots of rouge and bottles of scent, on dye for your hair, on your very false curls. He sees your leg—in wax—encased in openwork stockings—in fact, the whole machinery of fascination meets his abashed eye wherever he turns. History tells him what you were, modernity shows it to him. He even sells it to you, and yet is captivated.

From top to toe I pass you in the windows where you fling your sex at me. "Catch me!" you cry; "see my charms. Here are my new whiskers; note their price. There in the corner are the elevators for my shoes to give me height. The rose, you say, that mantles on my cheek lies there in that card-board box." It is of no use: your charm illudes me.

It is a great idea, this brazen exploiting of the unessentials, for they make no real difference—the allurements not in them, but in you.

Gracious ladies, sweet girls, children, in Parks and Public places, in Salons, in the seclusion of your Boudoirs, I, with all men, give you homage. Mesdames, we salute you.

The Lady of Fashion.



A New Nobility in the First Empire.

The POPULAR FAVORITES

WITH
THE
CHILDREN



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